

JANUARY/FEBRUARY 2004

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AIA/LA

2003 AWARDS

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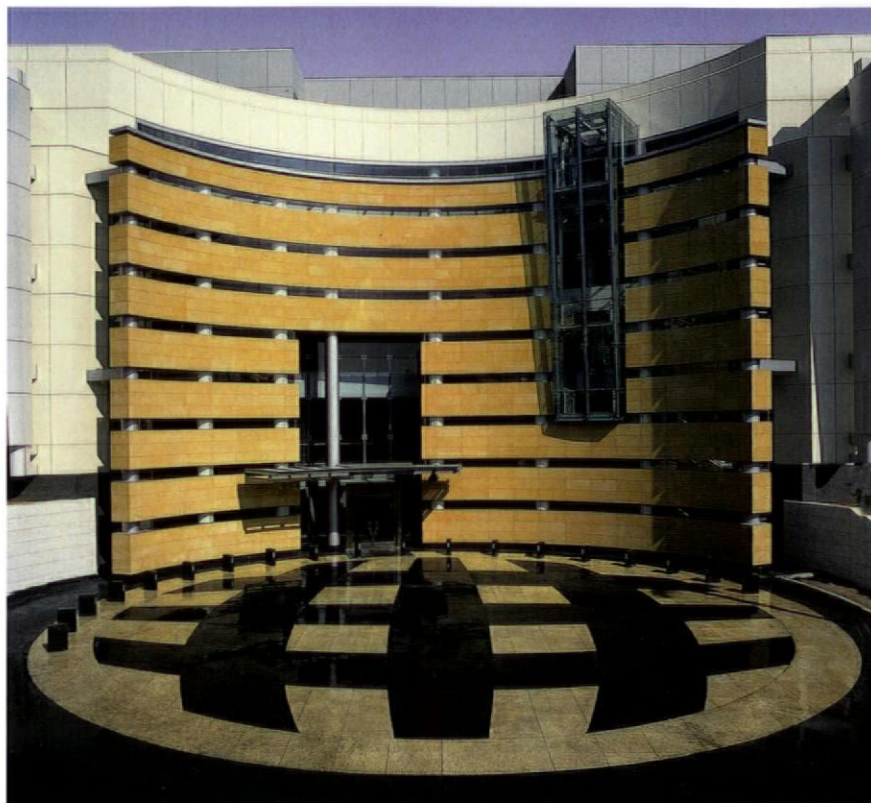
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Thursday, March 25, 6:30pm
RSVP 213.763.5731

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Modernizing Modern:
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Thursday, 4pm / Outdoor Pavilion
Presented by: *LA Architect*
Moderator: Michael Webb

Joe Ruggiero, designer and
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Friday, 10:30am / Outdoor Pavilion
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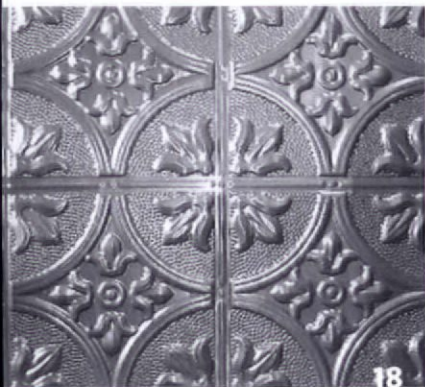
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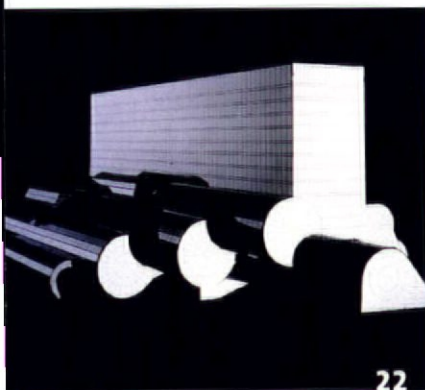
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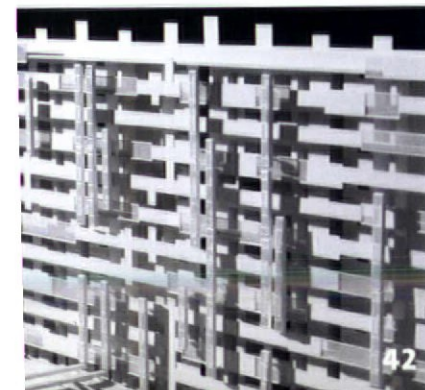
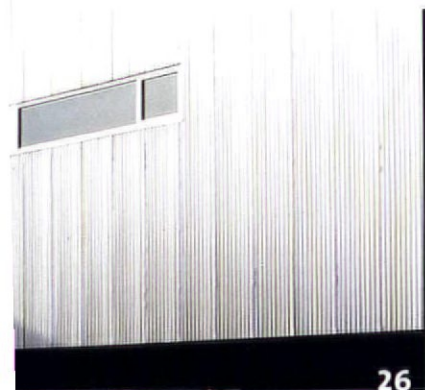
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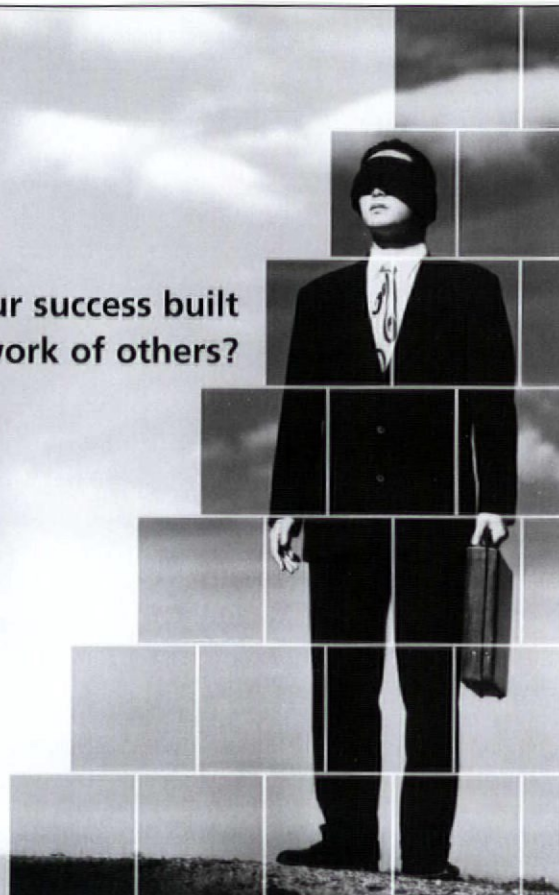
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BY JESSE BRINK





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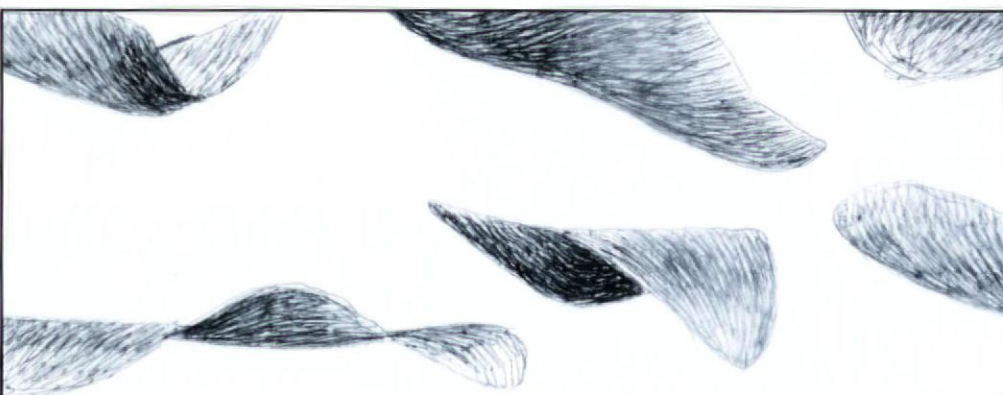
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contributor

MICHAEL WEBB was born in London and has lived in Los Angeles for 25 years. He is the author of over 20 books on architecture and design, including *Modernism Reborn: Mid Century American Houses*, new monographs on Ingo Maurer and George Nelson, and *Brave New Houses: Adventures in Southern California Living*. Besides reviewing books and exhibitions for *LA Architect*, Michael is a regular contributor to *Architectural Digest*, *Architecture*, the *Architectural Review* and *Domus*.

CORRECTION: In the November/December issue of *LA Architect*, there were two errors in the News section. Thom Mayne was not the architect of the Department of Water and Power Building, as implied. Nor has Richard Meier & Partners retained KKE to be associate architects for the new Federal Courthouse in San Diego, as stated.



Generating Architectural Form: FROM POTATO CHIPS TO COMPUTER CHIPS

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With the increased power of new software, architects are finding inspiration in digitally created forms. The idea that computers have gone from aiding design to generating design has caused controversy in the profession. How different is it from the crumpled paper studies that inspire Gehry's work or the potato chips whose curves find their way into the work of Mehrdad Yazdani?

PLEASE JOIN US FOR WHAT PROMISES TO BE A LIVELY DEBATE.

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a letter from the editor

For better or worse, my introduction to architecture in Los Angeles was the 2003 AIA/LA Design Awards Gala. That event's slide show was a crash course on the past year's work from some of the region's most talented firms. Sitting far back in the long, narrow hall I could see just enough to cause me think, "They sure aren't building like this back in New York."

And having gotten a taste of 2003, I am hungry for 2004. This magazine will be my excuse to get my fill, to scour Southern California for beautiful, effective architecture. Moreover, it is your vehicle for showing the country how it's done. All the more so now that *LA Architect* can be found on newsstands nationally.

Spreading the good word far and wide is part of my mandate, but I can only do it with your help. Contact me with your latest projects, crazy schemes and story ideas. Invite me to your firm, your friend's firm, some site you saw from the freeway. I'll pack as many projects into each issue as I can. I'm good like that.

Your new editor,



Jesse Brink

P.S. – Don't neglect to fill out and return our special reader survey. Completed surveys received at our offices by February 29 will enter a drawing to win a cool gift from Armani Casa.



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SAVE THE DATE

On February 25, at 6:30 PM in the MOCA Auditorium *LA Architect* magazine and the **Museum of Contemporary Art (MOCA)** will present a symposium entitled, "Generators of Architectural Form: From Potato Chips to Computer Chips." With the increased power of new software, architects are finding inspiration in digitally created forms. The machines have gone from merely *aiding* design to actually *generating* it. Speakers will include Greg Lynn, of FORM; Dennis Sheldon, of Gehry Partners; and Mehrdad Yazdani, of Cannon Design. *LA Architect*'s editor, Jesse Brink, will moderate. Contact Michael at *LA Architect* for more details: 818-956-5313.

PEOPLE AND FIRMS

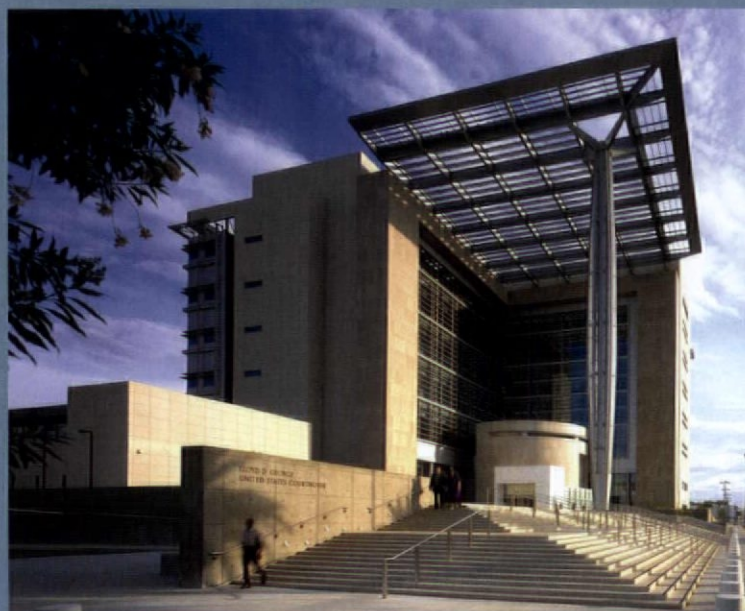
The six-year-old Sacramento office of **AC Martin Partners** has a new director in **John McGuire, AIA**. Mr. McGuire, a graduate of California Polytechnic State University, has been practicing architecture for 27 years, and comes to AC Martin from his own eponymous firm.

Glendale-based **PCL Construction** continues to build big with three projects recently awarded and under construction in the San Diego area. They include a 10-story condominium, a 14-story condominium and a new City Hall and community center complex for the city of Coronado.

The Southern California healthcare practice of the **Smith-Group** has brought in **Alicia Wachtel** to join their new leadership team as Co-Leader of the healthcare group. Ms. Wachtel has 18 years experience in the field.

The Gateway to L.A. property-based business improvement district, which has for the past five years endeavored to economically and aesthetically revitalize the Century Corridor district, recently named **Grant Coonley** as president. Coonley declares that he has "great ideas" for the future of the 4.4 million square foot district.

Rios Clementi Hale Studios, formerly Rios Associates, celebrates their thoroughly interdisciplinary approach with a new name and the promotion of numerous staff to leadership positions. The studio provides comprehensive services in combination or discretely in the areas of architecture, landscape, planning, interiors, graphic design and product design. Principals: Mark Rios, FAIA, ASLA; Julie Smith-Clementi, AIA, IDSA; Frank Clementi, AIA, AIGA; Bob Hale, AIA. Senior Associates: Jonathan Black, Jennifer Schab, Mark Tessier, Anthony Paradowski.



Lloyd D. George U.S. Courthouse and Federal Building in Las Vegas, Nevada

Awards

The **AIA Committee on Architecture for Justice Facility Review 2004** awarded **Cannon Design Los Angeles** a special citation for their Lloyd D. George U.S. Courthouse and Federal Building in Las Vegas, Nevada. The firm's 437,000-square-foot, \$95 million courthouse was one of only two projects to achieve this highest award.

Bauer and Wiley Architects, of Newport Beach, was recently presented with a Citation Award by the **Wood Design Awards**. This awards program focuses solely on works in which wood plays a significant role. Bauer and Wiley's Ocean Education Center at Dana Point, was recognized for the thoughtful scale and massing of the complex's six post-and-beam structures.



Ocean Education Center in Dana Point, California

Newly Appointed

Local architects and educators **Michael Rotondi** and **Teddy Cruz** are among the four newest members elected to the editorial board of *Architectural Design* magazine. At long last, Southern California has sufficient representation at this venerable English publication, which has been covering the international design scene for nearly forty years. They join: Denise Bratton, Adriaan Beukers, Andre Chaszar, Peter Cook, Max Fordham, Massimiliano Fuksas, Edwin Heathcote, Anthony Hunt, Charles Jencks, Jan Kaplicky, Robert Maxwell, Jayne Merkel, Monica Pidgeon, Antoine Predock, Leon van Schaik, as well as Will Alsop and Kenneth Yeang. For subscriptions: <http://www.wiley.co.uk/ad/>.



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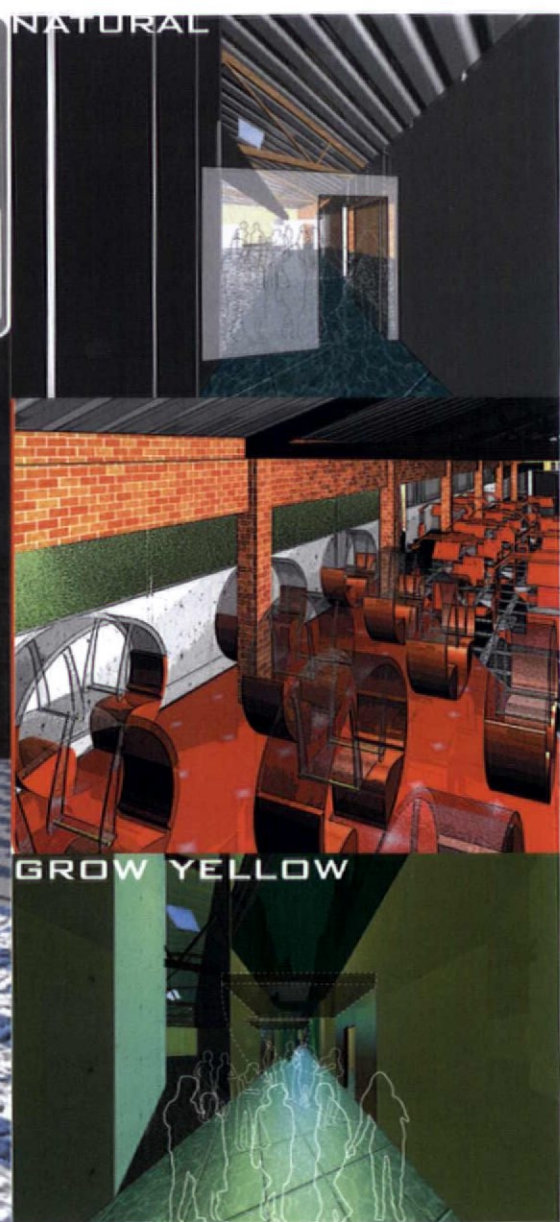
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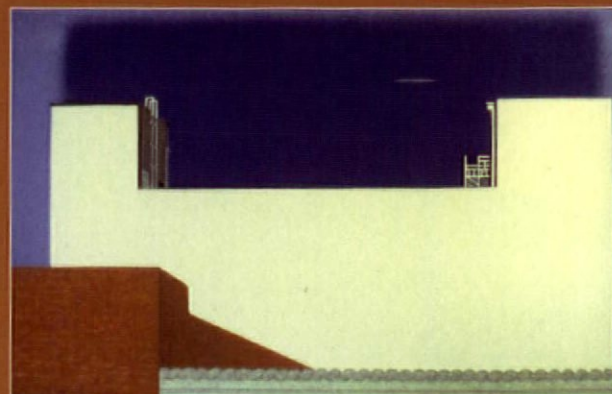
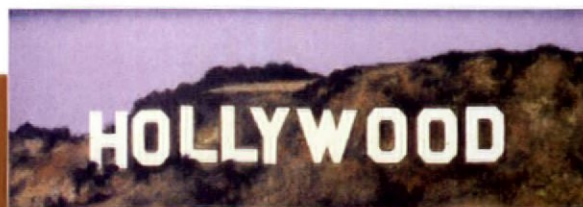


Failing Grade

Earlier this winter the Los Angeles Conservancy released its "Preservation Report Card" for Los Angeles County. Their findings include the distressing fact that most jurisdictions have no effective tools to protect local landmarks, beyond minimum state requirements. If you live or work in any of the following cities, which lack any legal protections for privately-owned historic buildings whatsoever, do something about it: Agoura Hills, Arcadia, Artesia, Avalon, Bell, Bellflower, Bradbury, Carson, Cerritos, Compton, Cudahy, Diamond Bar, Downey, El Monte, Hawaiian Gardens, Hawthorne, Hidden Hills, Huntington Park, City of Industry, Irwindale, La Habra Heights, La Mirada, Lakewood, Lomita, Lynwood, Malibu, Manhattan Beach, Maywood, Montebello, Monterey Park, Norwalk, Palos Verdes Estates, Paramount, Rancho Palos Verdes, Rolling Hills, Rolling Hills Estates, Rosemead, Santa Clarita, Santa Fe Springs, Temple City, Vernon, Walnut, West Covina and Westlake Village. To join the LA Conservancy, visit www.laconservancy.org or call 213-623-2489.

Ceremonies

Twenty-five years ago the destruction of Los Angeles' Central Library was, thankfully, averted, through the efforts of the nascent Los Angeles Conservancy and the Los Angeles AIA, among others. Their success was commemorated this past November with a plaque and the ceremonial lighting of the Library's pyramidal tower. The event was attended by such luminaries as Los Angeles City Councilmember Tom LaBonge, Library Commissioner Robert Chick, Mayor James K. Hahn, City Librarian Susan Kent, Councilmember Jan Perry, AIA/LA President Tim Vreeland, FAIA, editor of the AIA Study Team Report, Margaret Bach, Los Angeles Conservancy President Douglas J. Gardner, AIA, and architect of the 1993 Central Library renovation and expansion Norman Pfeiffer, FAIA.



Exhibits

Visit Pasadena for the **Edward Biberman** exhibit at the **Pasadena Museum of California Art**. There you will find ten vivid paintings by the artist, each depicting now-iconic views of the post-War built environment of Los Angeles. The show is only up for another few weeks; don't miss it. Pasadena Museum of California Art, 490 East Union Street, Pasadena. 626-568-3665. www.pmcaonline.org.

The **Pacific Design Center** hosts a unique traveling exhibit of photographic portraits by **Annie Leibovitz**. The show began just over a year ago in the renovated lobby of the American Express building, which is adjacent to Ground Zero and had been damaged in the attacks. The unique exhibition pods, designed by the New York firm **The Moderns**, are at least as interesting as the photographs that they contain. Design Center, 8687 Melrose Avenue, West Hollywood, 310-657-0800. www.pacificdesigncenter.com.

"**Get Real**" is an exhibit of authentic modern furniture from the Herman Miller design collection. Works by Charles and Ray Eames, George Nelson, Isamu Noguchi and others will be on display. Visit the Jules Seltzer Associates showroom before February 27th to see the pieces: 8833 Beverly Boulevard, Los Angeles, California. 310-274-7243 or www.juleseltzer.com for more information.

SAVE THE DATE

As a part of this year's **NeoCon West**, *LA Architect* magazine is hosting a panel discussion "Modernizing Modern: Updating Historic Houses." Author Michael Webb will moderate. The discussion will focus on the controversial practice of updating mid-century architecture. Topics will include how to add on, when to restore, when to remodel, choice of materials and fitting current living patterns into old spatial layouts. A book signing with Michael Webb follows the presentation. Thursday, March 25, 4-5 pm at the Outdoor Pavilion, L.A. Mart, 1933 S. Broadway, Los Angeles, CA 90007. 213-749-7911.

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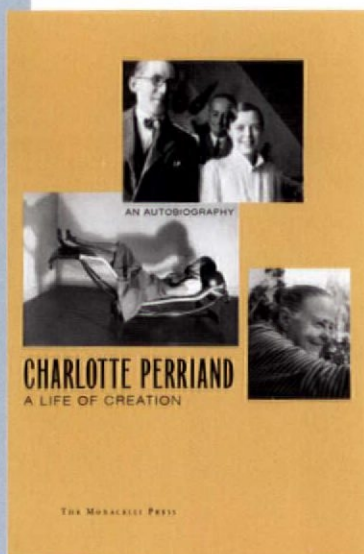

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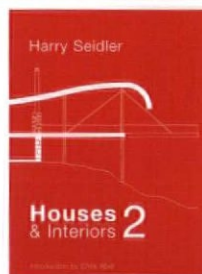
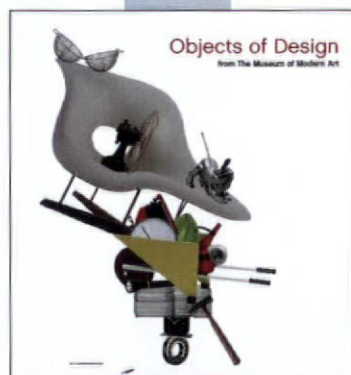
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(CHARLOTTE PERRIAND. MONACELLI PRESS, \$40 HC) ISBN 1-58093-074-3

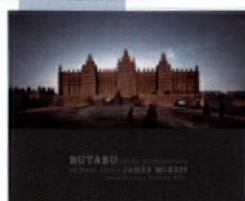
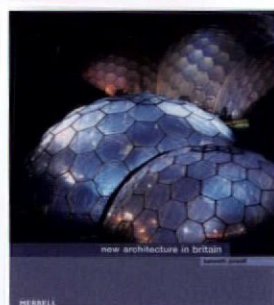
When fledgling designer Charlotte Perriand showed Le Corbusier her portfolio of drawings in 1927, he dismissed her brusquely with the words: "We don't embroider cushions here." Today, she might have brought a sex discrimination suit; then, she blithely persisted and stayed five years, playing a key role in the design of classic furniture for which Corbu usually receives sole credit. Perriand wrote this touching memoir just before her death in 1999 at age 96, and her recall is astounding—of an era when everything seemed new and exciting, her collaboration with Fernand Leger and Jean Prouvé, her triumphs and setbacks. The passion for nature and simplicity that made her long stay in Japan so rewarding is the subtext of her later work. She has an engagingly conversational tone—much credit to the translator—which brings her and her world to vibrant life.



Objects of Design from The Museum of Modern Art

(PAOLA ANTONELLI. DAP, \$45 HC) ISBN 0-87070-696-9

MoMA canonized modern design as it did 20th-century art, and this anthology of pictures and expert texts highlights a collection of 3,708 objects that range in size from microchips to a helicopter. About a tenth of those are illustrated in nine thematic sections. Many are icons, but there are a few surprises, especially among recent acquisitions, where the inventive use of materials supplants functional beauty. Paola Antonelli, MoMA Curator of Architecture and Design, describes the collection as presenting a history of ideas and realizing a part of Alfred Barr's dream of a unity of the arts. She explains how the old selection criteria of truth and beauty have changed while retaining some of their old authority. It's comforting to know that relativism does not yet extend to firearms, making MoMA's collection a gun-free zone.



distinctive variations on those masters of orthogonal and organic geometries. What gives his work its special flavor is its rootedness in the sybaritic, outdoor culture of Australia, which occupies a climatic midpoint between New England and Brazil. At 80, the architect remains a passionate modernist, whose timeless, livable houses are chronicled in these two handsomely illustrated volumes with an introduction by Chris Abel, another talented expatriate.

New Architecture in Britain

(KENNETH POWELL. MERRELL, \$59.95 HC) ISBN 1 85894 227 6

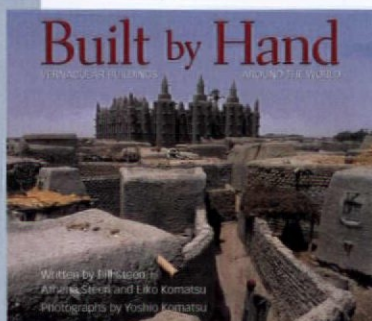
First London, and now the provinces of Britain are enthusiastically embracing blobs, high tech steel and glass structures, and abstractions of the rural vernacular—a development that would have been inconceivable a few decades ago, when the natives cordially (and understandably) detested the few scattered impositions of Brutalism. Powell has made a judicious choice of a hundred buildings completed in the last three years, or about to be.

Aside from the po-mo villas of Quinlan Terry, it coheres as a portrait of the best new British architecture, with good representation of stars and emerging talents, plus guest turns by Gehry, Ando, and Libeskind. The descriptions are terse and perceptive; the illustrations of each project are few, but carefully chosen.

Butabu: Adobe Architecture of West Africa

(JAMES MORRIS; TEXT BY SUZANNE PRESTON BLIER. PRINCETON ARCHITECTURAL PRESS, \$50 HC) ISBN 1 56898 413 8

The soft folds and highly textured surfaces of Mali mosques, Niger chiefs' houses and other examples of the African adobe vernacular have lured a succession of hippies with a wobbly sense of focus. So it's a delight to see a photographer who has chronicled the sharp-edged structures of Norman Foster and Richard Rogers bring clarity to such a picturesque subject, and to read such an illuminating essay on its cultural roots.



Harry Seidler: Houses and Interiors 1 & 2

(IMAGES, 2 VOLS, \$80 HC) ISBN 1 86470 104-8, 105-6

Born in Vienna, educated in Canada and at Harvard, protégé to Gropius and Breuer, and an assistant to Niemeyer, Seidler has a classic modernist resume. He traveled to Sydney in 1948 to design a house for his parents, stayed, and has practiced there ever since, playing

Built by Hand: Vernacular Buildings Around the World

(YOSHIO KAMATSU. GIBBS SMITH, \$50 HC) ISBN 1 58685 237 X

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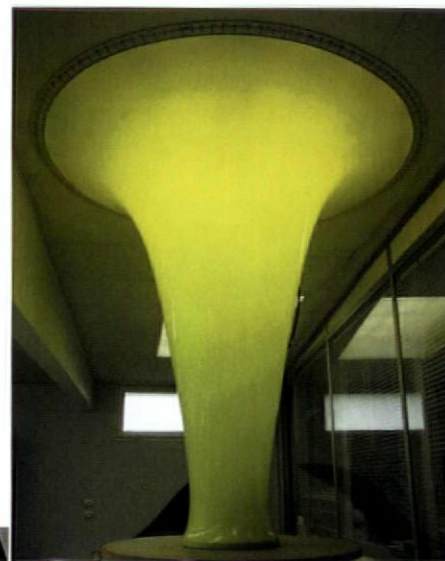
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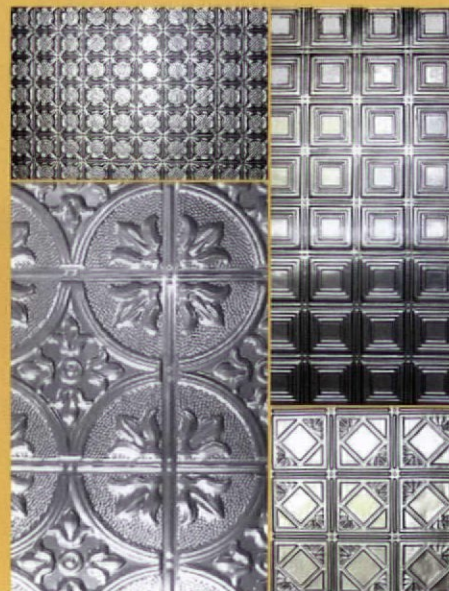


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Having for decades arched over suburban mall arcades and airport people movers, the metal strip ceiling suffers from guilt by association. Nevertheless, it's truly an interesting ceiling treatment worthy of revisiting. **Hunter Douglas'** new Luxalon ceiling systems encourage experimentation with the addition of undulation to the design's repertoire. In addition, it uses 70 percent recycled content. To learn more, call 800-366-4327 or visit www.hunterdouglasceilings.com.





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LINEA

Up LOOKING

By Sarah Humphreys

A new health-resource center in San Francisco is giving some local residents another reason to feel proud. Magnet, located in the heart of the storied Castro neighborhood, is a first-of-its-kind facility devoted to the well-being of gay men who live in the area, and its innovative new ceiling system helps set the tone.

◀ An innovative new translucent ceiling product called the TOPO™ 3-Dimensional System from USG Interiors, Inc. provides a dramatic look throughout the center and ties the entire space together. The center is divided into three zones, one behind the other: a front reception-type area, a community-and-information-resource area in the middle and private rooms for counseling and lab work at the back.

The health of its residents has put the Castro on center stage for decades, but the new Magnet health-center is not simply another AIDS clinic. "Magnet's goal is to connect gay men with health and wellness information, resources and each other," says Director Steven Gibson. He explains that the storefront, which opened in July 2003, offers integrated health services and information, including HIV testing, as well as services for substance abuse and mental health. In addition to providing health services, Magnet holds ongoing community events, such as book readings, art exhibits and town hall forums "that bring men together in an affirming environment that embraces gay-male culture in all of its diversity."

The overall design had to reflect the welcoming philosophy behind the facility, and speak to the design-savvy set who were likely to partake of its services, according to David Meckley, IIDA, former director of interiors for Miller/Kelley Architects, the San Francisco firm awarded the project. Working with members of Magnet's Community Advisory Board, he set out to design a space more like a hotel lobby than a medical clinic. To break the stigma of walking into a health clinic, he attempted to create a center that doesn't make people say, "Oh, no, something's wrong with Bill?" Gibbon notes, "If you're trying to reach out to the community as we are, you have to make everyone realize this is a very different type of center."

To set the right tone and effectively use the long, narrow 1,600-square-foot space, Miller/Kelley first divided it into three zones, one behind the other: a front reception area, an information-resource area in the middle and private rooms for counseling and lab work at the back. To encourage visitors to "meander

back through to all areas," Meckley says, Miller/Kelley created a visual pathway on the ceiling by combining strategically-placed colored lighting and an innovative new translucent ceiling product, the TOPO™ 3-Dimensional System, manufactured by Chicago-based USG Interiors, Inc.

"The product transforms flat ceiling planes into uniquely expressive, undulating landscapes full of form, dimension and color," says Meckley. The system consists of preformed 2-foot-by-2-foot translucent and opaque LEXAN® infill panels installed into the precurved, 9/16-inch-wide DONN® Brand TOPO Suspension System. The infill panels are designed in four-panel modules to create the impression of gently rolling curves.

The ceiling system is available in depths of 8 inches or 12 inches, with a color choice of blue, green, clear or white, and five degrees of translucency. Miller/Kelley specified translucent white panels, giving the ceiling a chic, silvery look. Track lights along the sides help illuminate artwork on the fabric-covered walls, while blue-gel-covered lights shine through the TOPO ceiling, indicating a path from the reception area to the back counseling and lab rooms at Magnet. The 8-inch TOPO system navigates around an existing beam and conceals the colored light fixtures.

"The lighting design, donated by h.e. banks + associates, and the TOPO system bring it together in terms of energy," says Gibson. "They make Magnet feel like anything but the typical cold and impersonal clinic."

But Miller/Kelley had to keep in mind that while some are walking into the storefront just to "hang out," others actually are seeking a clinic—with health information and services of a highly personal nature. For that reason, the TOPO ceiling transitions from an 11-foot elevation in the front to a 9-foot elevation near the back where the counseling takes place.

"As a result, the TOPO system creates a more intimate environment as you move farther into the space," says Gibson. But did the incline—and several columns punctuating the space—make the ceiling more difficult to install? Not at all, says Michael



▲ A full metal wall in the reception area features large magnetic letters designed to encourage visitors to step into the center and express themselves, just like they would on a friend's refrigerator door.

VanBemmel, vice president of Ireland Interior Systems, the San Francisco subcontractor that provided the installation. He says that although his crew of two had never installed a TOPO ceiling before, the learning curve was remarkably fast and installation was easy. "The challenge was just that it was a new system," he says. "We've been around for 30 years. It's not something we're afraid of."

Although VanBemmel was sure of his crew's skill in handling the installation, he was pleasantly surprised by the final product. "It's the nicest-looking ceiling I've ever seen," says VanBemmel, who not only plans to put it in his office, but also has been sending clients over to Magnet to let the system's dramatic appearance speak for itself. "The ceiling has the 'wow' effect," agrees Gibson.

The high-profile attendees at its ribbon-cutting ceremony—including San Francisco's mayor, city supervisors and the director of public health, as well as representatives from Magnet's main sponsors (Bristol-Myers Squibb Co. and UCSF Center for AIDS Prevention Studies)—were overwhelmed by the center's sensational interior, which also includes a full metal magnetic wall, wood floor, whimsical furnishings, bright blue and green walls and columns painted Golden Gate Red. "It's not a tremendously large space," says Meckley, "but it sure makes a big impact." ■

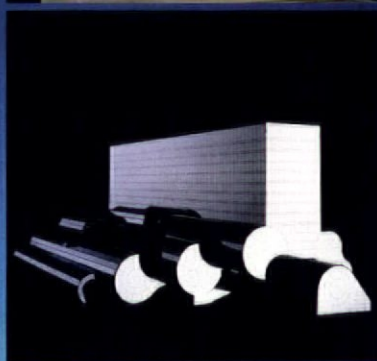
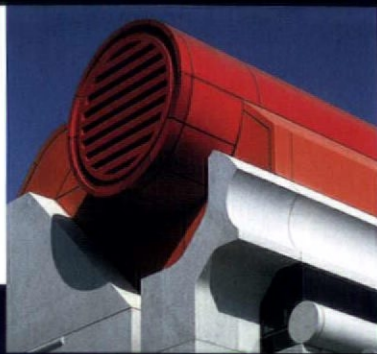
—Sarah Humphreys is a free-lance writer based in the Los Angeles area.

For information on USG Ceiling Systems contact John Mandel 312.606.4523. jmandel@usg.com

◀ The new Magnet health-resource center in San Francisco offers a variety of services devoted to the well being of gay men who live and congregate in the area.

ANTHONY LUMSDEN

Over the course of nearly six decades in practice, Anthony Lumsden has developed an approach to design that is simultaneously logical and organic. He frequently compares the process to mutation and recasts Darwin's famous phrase somewhat closer to its original sense: "Evolution isn't survival of the fittest, it is the survival of the system that fits—that responds as a species to that environment."



Anthony Lumsden's buildings, as a species, evolve from established systems of building. They respect the value of circulation, natural light, code requirements and constructability. They accept these logical constraints and then do something that goes a bit farther. This is the mutation. With his Little Tokyo Library, now under construction in downtown Los Angeles, he didn't try to create a new kind of building. It's parallel to the lot, has an in-line structural system and a typical program, but the section—which allows light and small pocket gardens to penetrate the building—makes it special.

Most of Lumsden's mutations are not as quiet as the Little Tokyo Library. Often they result in structures that could be called ahead of their time if only, decades later, anything else looked like them. Consider his Beverly Hills Hotel in Beverly Hills, California, from 1973. At its core the building's unique appearance is driven by practicality. The program called for generous parking, a spacious lobby and rooms set on double-loaded halls. Placing some of the parking above ground saved money. Running the lobby alongside the parking block allowed open spaces free from bearing the load of the main tower. Stacking the rooms on top of the parking gave better views.

But, he explains, "When a section and/or plan are irregular and start to bump out, you have to think, how am I going to enclose, how am I going to organize this building? Maybe you were expecting to get a rectangle until the organization said otherwise. This new arrangement will save money, or make more money. You make the transition to a building where you don't know what the shape is going to be, where you don't know what the aesthetics are going to be. You get forced into certain things and you think, how am I going to solve this?"

The solution in this and many of his subsequent buildings was what he calls "extrusion"—form created by the repetition of complex but identical shapes. Extrusion is truly logical and purely mutant. "It's buildable, and you can waterproof it, because these pieces are repeated. You can build a mold and re-use it, re-use it, re-

use it. It's inexpensive and you can make it very complex but you can repeat it. This serial logic thus applies directly to fabrication and construction." Unique, but mass-produced.

Extrusion frequently serves Lumsden's inclination to view the exterior of a building as a membrane or skin. Freed by modern materials and technology from the job of supporting a building's mass, the exterior can be much more expressive. With the extruded building, for example, the front doesn't have to look like the back at all. At his Ontario International airport in Ontario, California the weightless, extruded gallery melds perfectly with the necessarily more boxy rear block. He calls this "non-gravitational aesthetics."

Although the possibilities provided by the advent of skin are quite modern, they are, for Lumsden, still informed by successful results from the past. He refers to Chartres, the streets of Sienna, and works by Le Corbusier, Mies, Kahn and Wright. To him those successes are characterized primarily by their dynamic visual quality: A building must change. This means that it has shadow, that it has depth in the façade, that it has depth in the organization of the building. The façade responds to the movement of the sun, and also to the movement of man. "You see some element of the building that's way back into the middle of the building, it's not just frontal.... This built-in variety then translates into the interior of the building, where it provides views and changing gradients of natural light."

In a world of boxes and blobs and buildings that simply fail to function, Lumsden's school of practicality + aesthetics deserves more accolades than acolytes. "All of this is possible with existing construction and it allows the program to be the size that it needs to be. You accept this, you accept the structural system, you accept the costs, but you still get something out of the building. That's in many ways how I like to practice. You don't need a building that's this shape [draws complex form], but you can have a mutation that accepts the requirements. That's one of the things I've learned. I think Sitwell said that good taste can be the death knell of... well, anything. Certainly it's true in architecture." ■

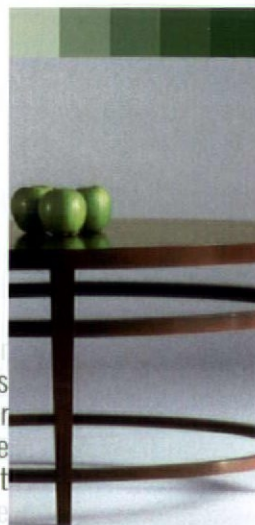
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h1>awards

2003

Every year the Los Angeles chapter of the American Institute of Architects convenes two juries to award honors to built and unbuilt work designed by Los Angeles architects. The intent is not only to celebrate their talented peers, but also to engender public interest and demonstrate the effect this profession has on the built environment.

This year's Design Awards jury, which judged projects in the categories of Design and Interiors, included architects Michael Wilford from London, Mathias Sauerbruch from Berlin, and Wendell Burnette from Arizona. Joining them and judging the Next LA Awards, were local practitioners, Jerry Lomax, FAIA, Bill Adams, FAIA, Mary Ann Ray, and Peter Di Sabatino, AIA.

MICHAEL WILFORD commented on the intensely ambitious nature of the architectural work he saw, saying,

"considering there's no clear environmental network like most other large cities there's a lot of personality, experimentation and vitality."

Upon viewing the interiors submissions, the jury concluded, curiously, that Los Angeles is very much an interior culture. In the words of MATHIAS SAUERBRUCH,

"there's an intimacy and connectivity that we did not see with the built architectural work; the work weaved together with ideas of natural light and material lightness."

The Chapter's Next LA Awards program seeks to find and reward unbuilt projects, projects on the boards, competition entries and research and theoretical work. The selected works were felt to be innovative, idea-driven projects that generated new thinking about architecture and urban design, to play a role in Los Angeles and beyond.

citation

Citation Award | Project | Harold Way Apartments; Los Angeles, California

Architect | Koning Eizenberg Architecture, **Client |** Hollywood Community Housing Corporation



This residential and community center project was exemplary in solving the problems of site restrictions and budget. Selected for its well-organized and simple approach, it beautifully fulfills the program requirements and addresses social concerns.

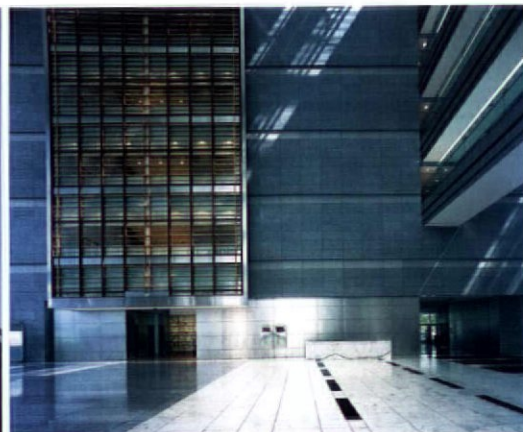
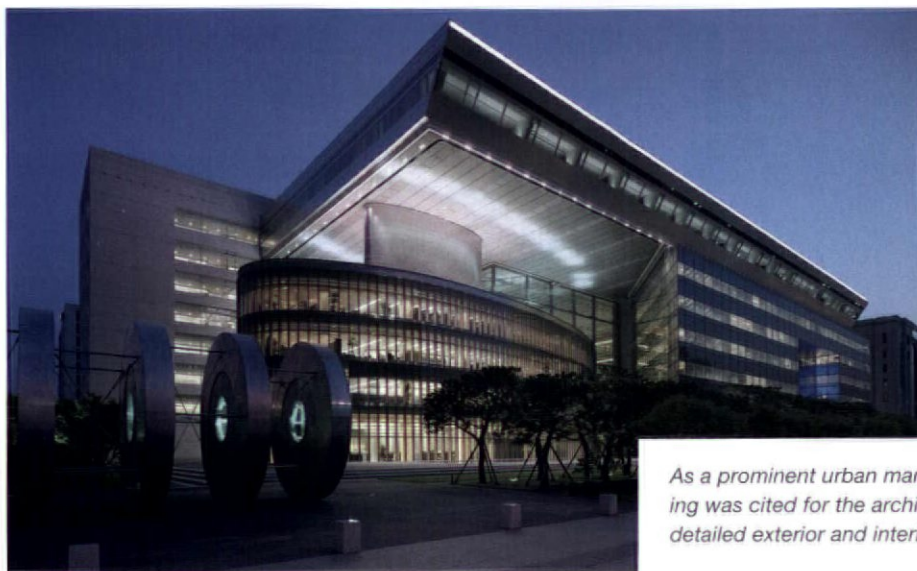
Citation Award | Project | Building 9, Wildwood Elementary School; Culver City, California

Architect | Cigolle x Coleman Architects, **Client |** Wildwood School



An independent school for 300 children ("K through five"), with a collection of buildings built over the past fifty years. Wendell Burnette said "The activity of raising the new structure elevates its importance as a place of learning...where creative activities can occur."

Citation Award | Project | Korea Development Bank; Seoul, Korea
Architect | DMJM Design, **Client** | Korea Development Bank



As a prominent urban marker fronting the Youldo Park, this bank and office building was cited for the architects' responsible approach to urbanization. The finely detailed exterior and interior work stands out among this year's submissions.

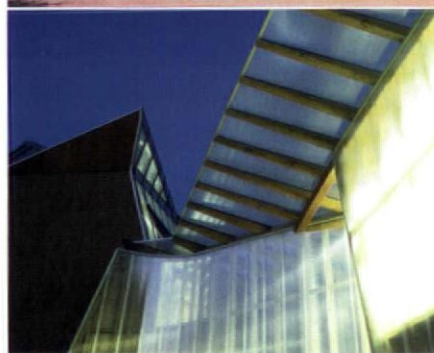


Citation Award
Project | RiverWalk Kitakyushu; Kitakyushu, Japan
Architect | The Jerde Partnership,
Client | Muromachi 1 Airc



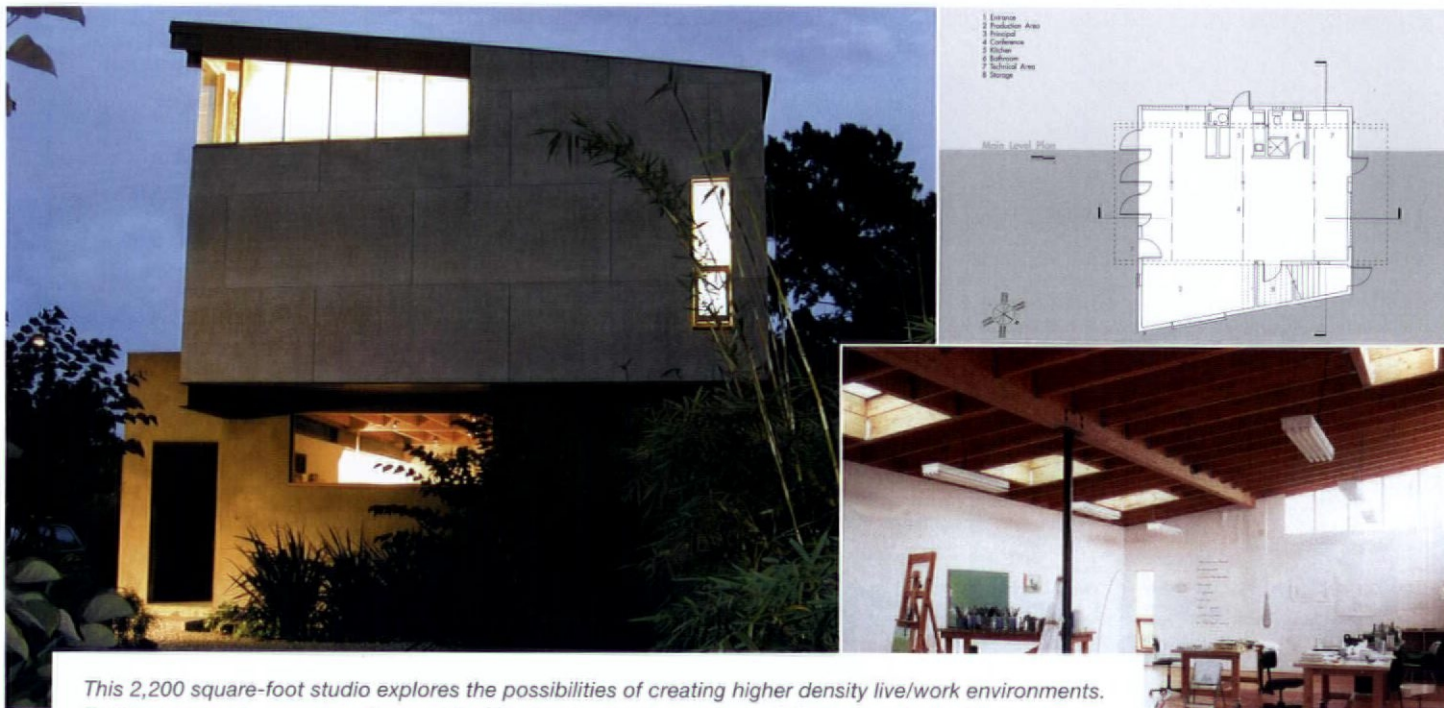
Regarding this 1.6 million square foot cultural, commerce, media, office and entertainment center, Michael Wilford said, "The city has become internalized, controlled. This may be unfortunate, but I appreciate this project's intensity and compression. It's invigorating."

Citation Award
Project | Steinhude Sea Island Recreation Facility; Steinhude, Germany
Architect | Randall Stout Architects Inc., **Client** | City of Steinhude



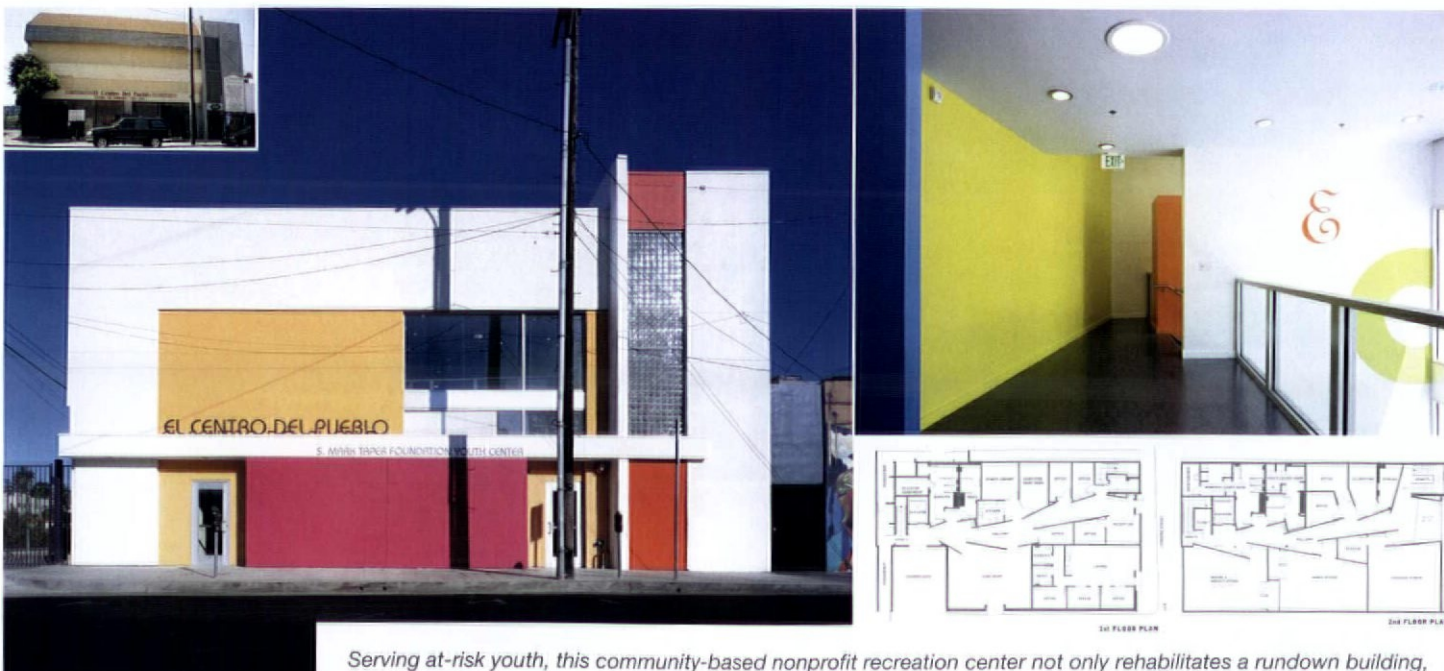
This 3,000-square-foot recreation facility was awarded for its complex manipulations of wall and roof, and its use of solar cells and translucent panels acting as skylights to the informal interior spaces below.

Citation Award | Project | McRight / Wagner Studios; Venice, California
Architect | W3 Architects, Inc., **Client |** Blue McRight / Warren Wagner



This 2,200 square-foot studio explores the possibilities of creating higher density live/work environments. Built in a redeveloping area, the jury cited its simple detailing—especially its exposed wood framing and roof, which twists up to the north and east, allowing diffused light to enter the interior studio space.

Citation Award | Project | El Centro del Pueblo Philanthropic Youth Services Center; Los Angeles, California
Architect | ONE Company Architecture & Fernando Vazquez Studio, **Client |** El Centro Del Pueblo

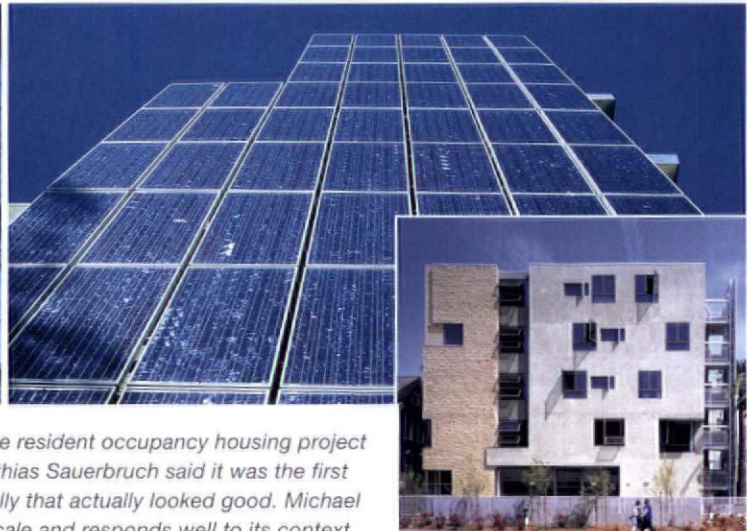
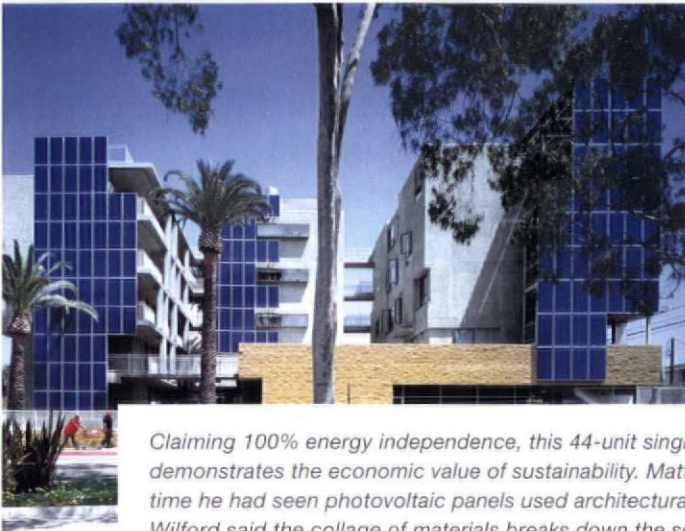


Serving at-risk youth, this community-based nonprofit recreation center not only rehabilitates a rundown building, but also re-activates the public streetscape. Wendell Burnette thought that the large interior activity spaces and the use of color emotionally redefine the social environment, giving value back to the street and community.

merit

Merit Award | Project | Colorado Court; Santa Monica, California

Architect | Pugh Scarpa Kodama, **Client |** Community Corporation of Santa Monica



Claiming 100% energy independence, this 44-unit single resident occupancy housing project demonstrates the economic value of sustainability. Matthias Sauerbruch said it was the first time he had seen photovoltaic panels used architecturally that actually looked good. Michael Wilford said the collage of materials breaks down the scale and responds well to its context.

Merit Award

Project | Clifton Middle School; Monrovia, California

Architect | Osborn Architects

Owner | Monrovia Unified School District



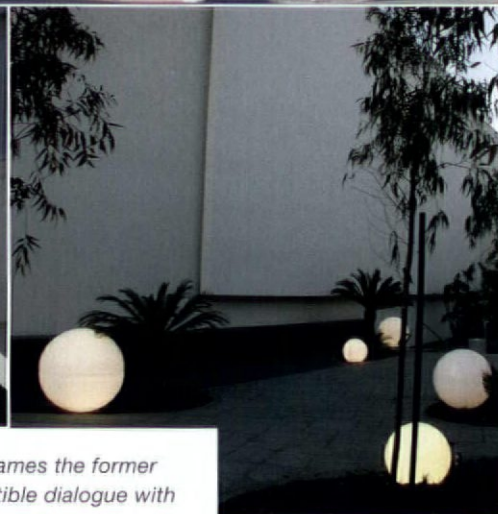
A middle school remodel and classroom addition, this project reminded Michael Wilford of the work of the Smithsons in its controlled and defined economy. The new site work, which binds the existing buildings together, has allowed what would have been non-programmed space to collapse the boundaries between buildings, creating a collective and community space.

Merit Award

Project | The Shops on South Lake Avenue; Pasadena, California

Architect | MDA Johnson Favaro

Client | Forest City Enterprises, California



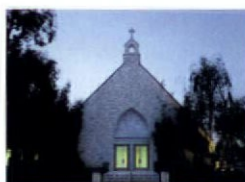
This urban in fill project, consisting of 150,000 square feet of retail and restaurant buildings, frames the former Bullocks department store, built in 1947. The jury cited this project for its restraint and compatible dialogue with the existing structure. Matthias Sauerbruch noted that there was skill in the association of form and material use.

Merit Award

Project | First Presbyterian Church of Encino;
Encino, California

Architect | Abramson Teiger Architects

Client | First Presbyterian Church of Encino



This project stood out amongst the many rehabilitation and reuse project entries as truly transforming. The existing A-frame structure was used as a scaffold for new plaster ceiling and wall planes. The jury was unanimous in admiring the varying side-to-side play of the interior space, which makes the perspective view subservient to the larger issue of changing natural light. The center cross grounds the fellowship's visual access to the highest focal point.

Merit Award

Project | Off-Use; Los Angeles, California

Architect + Client | Linda Pollari and Robert Somol



This combined residence and studio on a major Los Angeles intersection was awarded for its solution to how one builds next to boulevards. The exterior elevation serves as a clear diagram of outside and inside territory separations, and as an expression of the traffic outside. Internally, the shelves of books provide insulation from the traffic and the adjacent bus stop.

Merit Award

Project | Residence for a Sculptor 3; Santa Rosa, California

Architect | Sander Architects, **Client** | Dr. and Mrs. John S. Swift



The contrast of the owners' clay pots and the industrial quality of the exterior and interior structure was seen as an interesting dialogue between "fitness" and the unrefined. The jury especially liked the well-detailed exterior metal skin that provides a quality of lightness, hovering above the natural terrain of the hillside.





Merit Award

Project | Vertical House; Venice, California

Architect | Lorcan O'Herlihy Architects, **Client** | Lorcan O'Herlihy

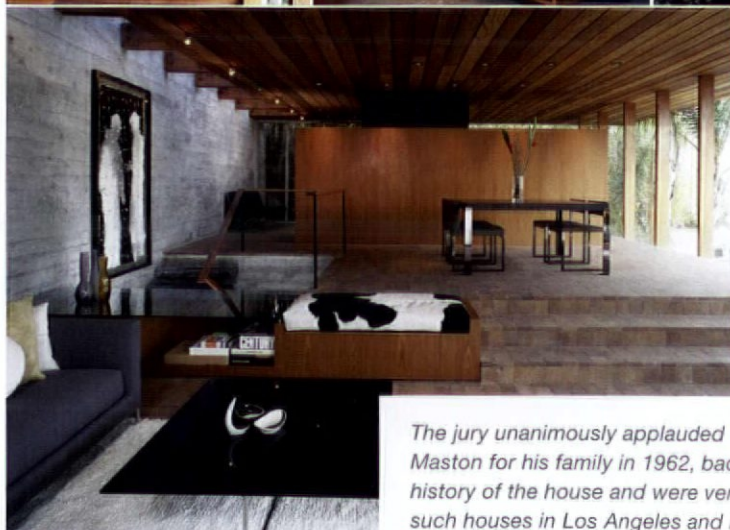


Here, surface manipulation defines architecture through the envelope of a volume rather than the volume itself. The jury saw both consistency and surprise in the separation of the two conditions of inside and out.

Merit Award

Project | Hillside Residence; Los Angeles, California

Architect | Studio 0.10 Architects, **Client** | Mr. David Gold



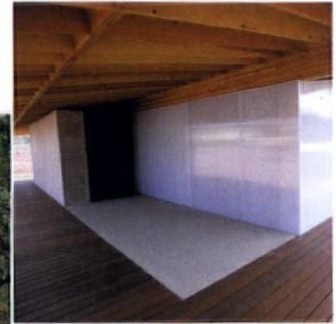
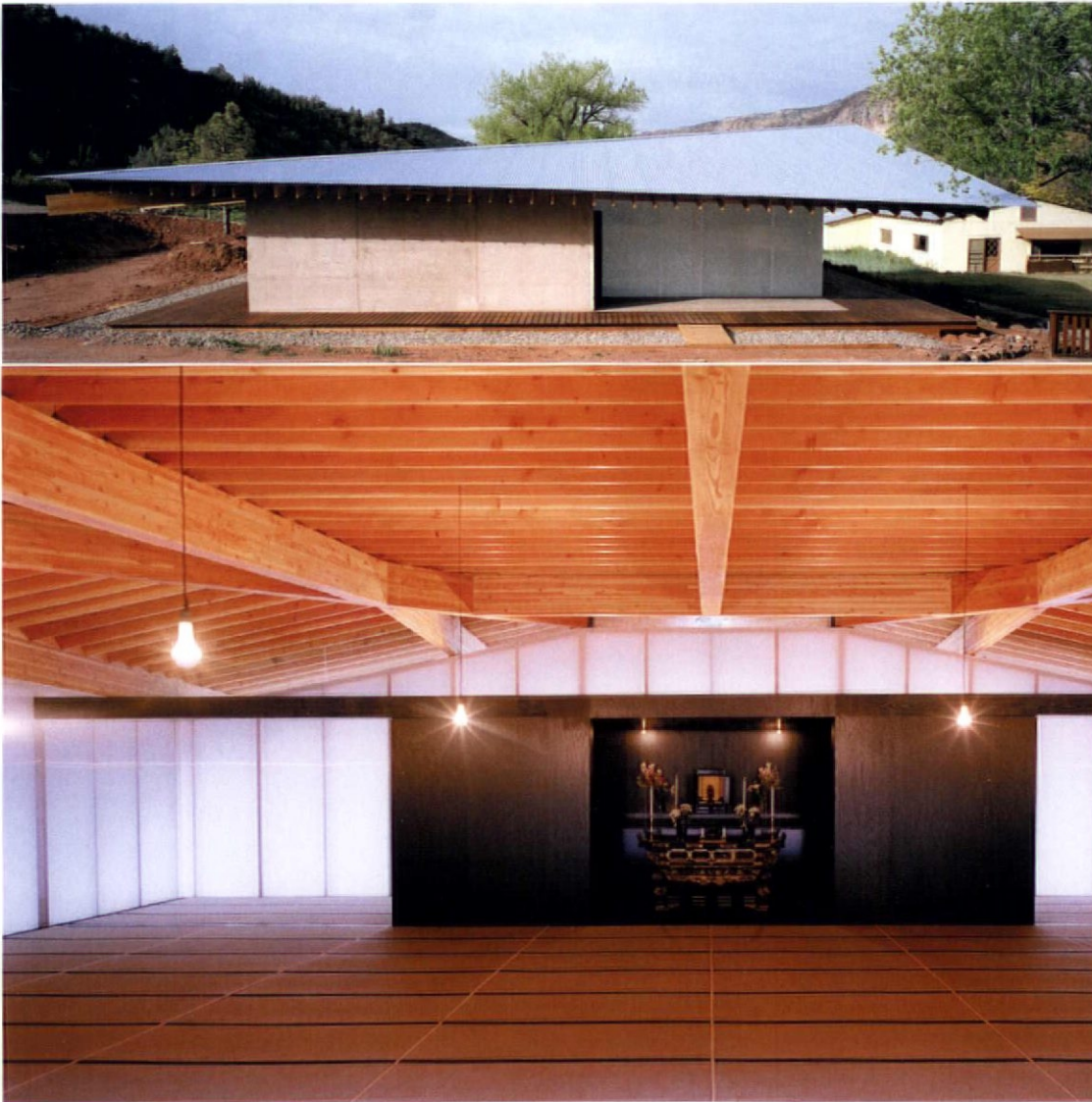
The jury unanimously applauded the lightness of touch used to bring this house, originally built by Carl Maston for his family in 1962, back to life. Wendell Burnette said it was clear that the architects knew the history of the house and were very serious about its restoration. Michael Wilford thought of the number of such houses in Los Angeles and reflected on the great opportunities that exist for this kind of work.

honor

Honor Award

Project | Center of Gravity Foundation Hall; Jemez Springs, New Mexico

Architect | Predock_Frane Architects, **Client** | The Bodhi Manda Zen Center



This project is exemplary of the type of work the jury wanted to encourage. Matthias Sauerbruch said the experimental qualities in this building elevate a small and simple project to a high level of quality design. Michael Wilford liked its directness and the contingent relationship of all its pieces. "There's an experimental atmosphere of light...It's a very inspiring project."

citation

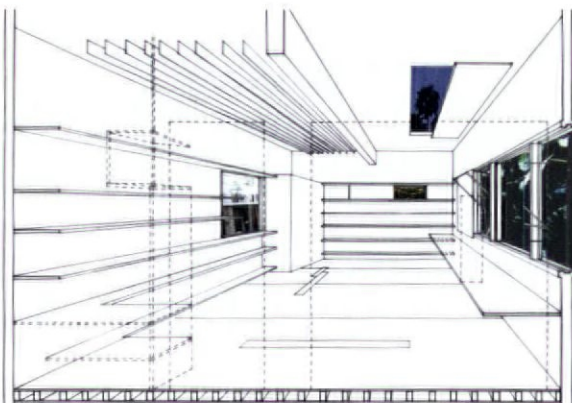


Citation Award

Project | Study at 2311 Penmar Ave; Venice, California

Architect | Maria Guest & Mohamed Sharif

Client | Haden and Maria Guest



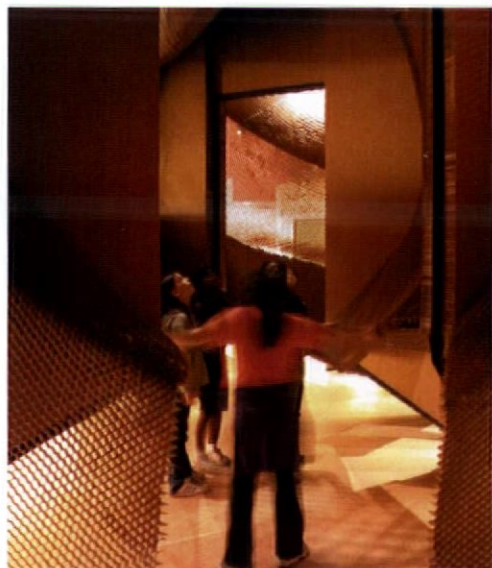
This romantic conversion of an old garage into a place for film viewing and writing was carried out with careful attention to the clients' diverse needs. The desire of the architects to explore the potential of a neutral space is expressed in each and every element, with sophisticated attention paid to the control of light.

Citation Award

Project | Caterpillar; Los Angeles, California

Architect | Eric Owen Moss Architects

Client | Los Angeles County Museum of Art



The architect's intention to combine a joyous, exploratory experience for the children, with broader, conceptual ideas that would appeal to adult visitors, was successfully achieved in this divine detail.

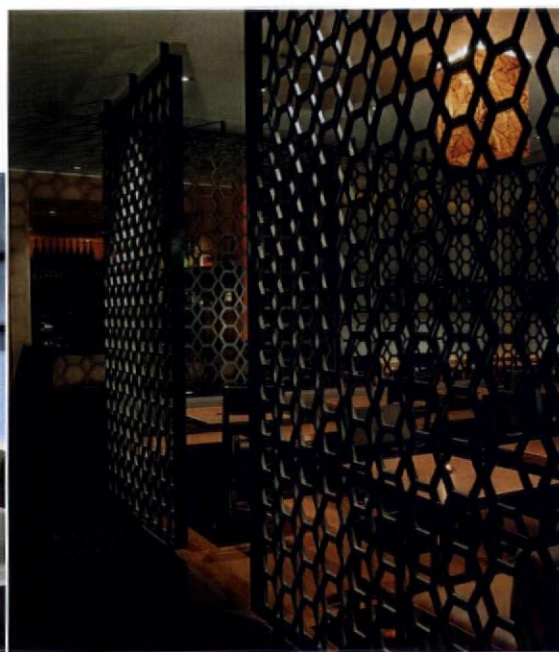
merit

Merit Award | Project | Nacional-Paladar Lounge/Restaurant;
Hollywood, California

Architect | Tag Front

Client | Alan Nathan and
Amlon Posniac

This Cuban extravaganza is a sophisticated example of adaptive reuse in our city. The clients' fascination with life in Havana has been successfully interpreted by the architects, both in the Paladar bistro and in the Nacional bar/lounge. Materials and spatial configuration recreate a singularly appealing environment.



Merit Award | Project | FIDM
(Fashion Institute of Design
& Merchandising);
Irvine, California

Architect | Clive Wilkinson
Architects

Client | Fashion Institute of
Design & Merchandising

The movement expressed in this well-articulated project inspires creativity and fully represents the mission of the Fashion Institute of Design & Merchandising. The integration of materials and bright colors announces the dynamism of the fashion industry.



Merit Award

Project | Foote, Cone &
Belding Southern California;
Irvine, California

Architect | Clive Wilkinson
Architects

Client | Foote, Cone &
Belding Worldwide

In this conversion of a warehouse into an office, spatial organization can be compared to an urban community, creating a dynamic series of places for assembly, aligned with the desire of the clients to emphasize open communication and collaborative creative work.



honor

Honor Award

Project | I.a. Eyeworks; Los Angeles, California

Architect | Neil M. Denari Architects, Inc.

Client | I.a. Eyeworks



Beyond fulfilling its functional role as a retail space, this project further provokes our senses with its creative uses of materials, textures and forms.

Honor Award

Project | COop Editorial; Santa Monica, California

Architect | Pugh + Scarpa Architects

Client | Optimus Corporation



The architects' sensibility to materials, textures and light is clearly expressed in this animated wall. The desire to touch and to feel the topography of this element inspired the jurors to explore the architecture.

Honor Award

Project | Palotta Teamworks New Headquarters; Los Angeles, California

Architect | Clive Wilkinson Architects

Client | Legacy Partners Commercial, Inc.



The design combines two basic elements: shipping containers and tents. The distinct creation of separate environments for intimate versus communal work is thoughtful, courageous and extremely successful.





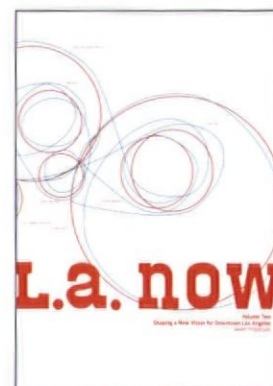
citation

Citation Award

Project | L.A. Now, volume two; Los Angeles, California

Architect | UCLA Student Proposals Under the Leadership of Thom Mayne

These proposals exhibit a tremendous level of research at the macro scale. Students sought out a multitude of conditions of LA urbanism, and not just a collection of isolated building sites. The works are an admirable example of teacher/student collaboration and they appropriately reflect the efforts of many hands as opposed to one.



merit

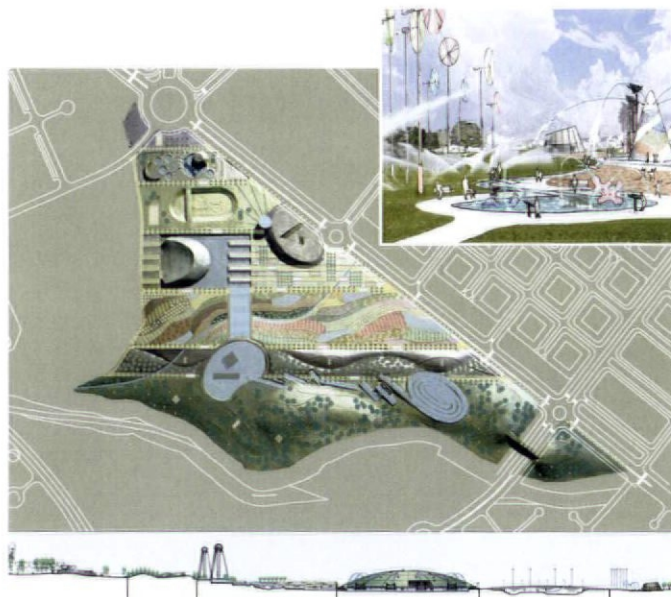
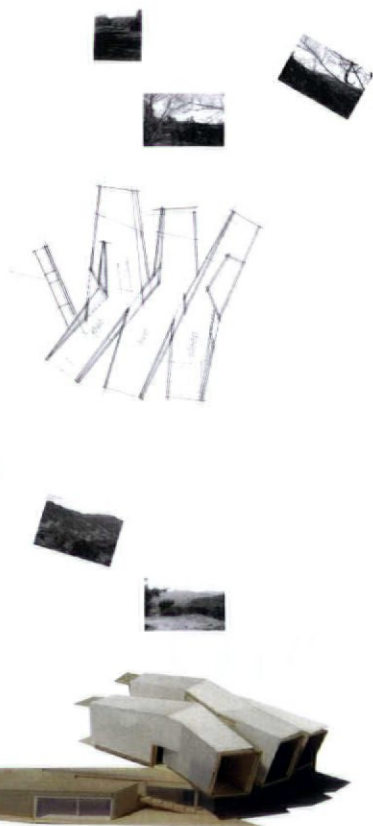
Merit Award

Project | Topanga Ranch; Topanga, California

Architect | Angélli/Graham/Pfenninger/Scholl Architecture

Client | Stewart Middler and Anoinette Hubenette

This project for a residence and working ranch carries out a thoughtful integration of landscape and building and exudes a true sense of "ranchness." Landscape treatments are intriguing and spatially sophisticated. There is a seductive organization of spaces that hits on conceptual, organizational and tectonic levels.



Merit Award

Project | Parque de La Gavia; Madrid, Spain

Architect | Hodgetts + Fung

Client | Municipal Housing Authority

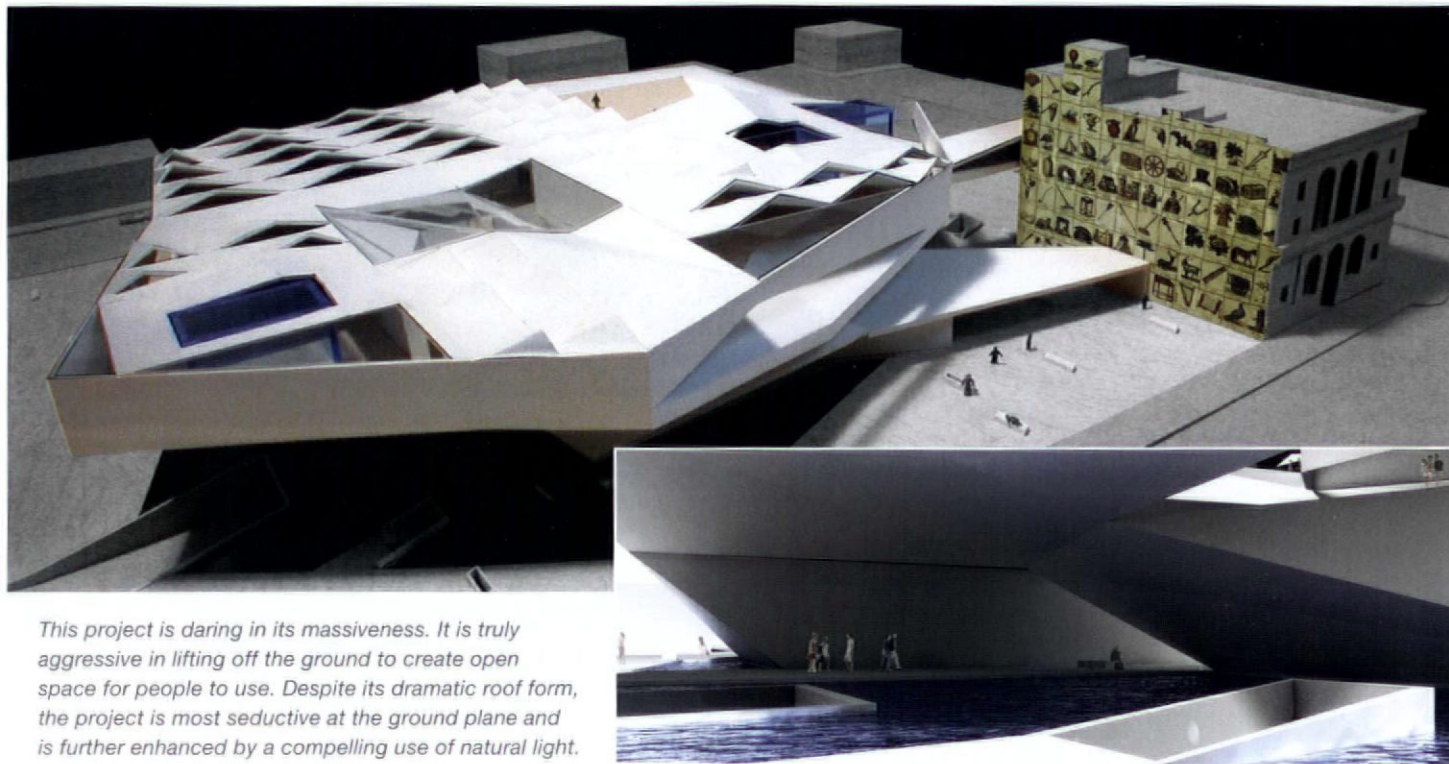
The Jury found the environmental intentions of the project, and its regenerative aspects, very honorable. The striations of the design are appealing, in that they structure the ecological environment and make it understandable. Most importantly, the solution does much more than merely fulfill its function.

Merit Award

Project | Fresno Metropolitan Museum; Fresno, California

Architect | Michael Maltzan Architecture, Inc.

Client | Fresno Metropolitan Museum



This project is daring in its massiveness. It is truly aggressive in lifting off the ground to create open space for people to use. Despite its dramatic roof form, the project is most seductive at the ground plane and is further enhanced by a compelling use of natural light.

Merit Award

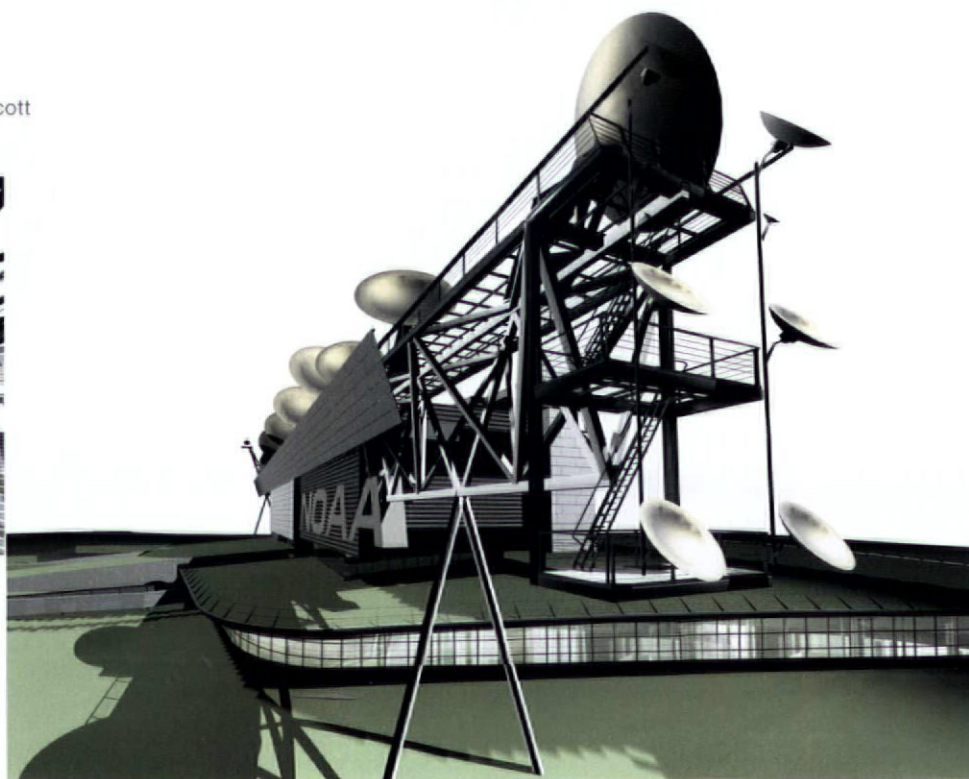
Project | NOAA Satellite Operations Facility;
Suitland, Maryland

Architect | Morphosis & Einhorn Yaffee Prescott

Client | U.S GSA Capiol Planning Region



This project expresses strong structural associations in the way it organizes the offices and operational equipment for this highly technical facility. A landscaped plinth encloses offices, which are fed from above with natural light, and also supports the monitoring systems above.



Merit Award

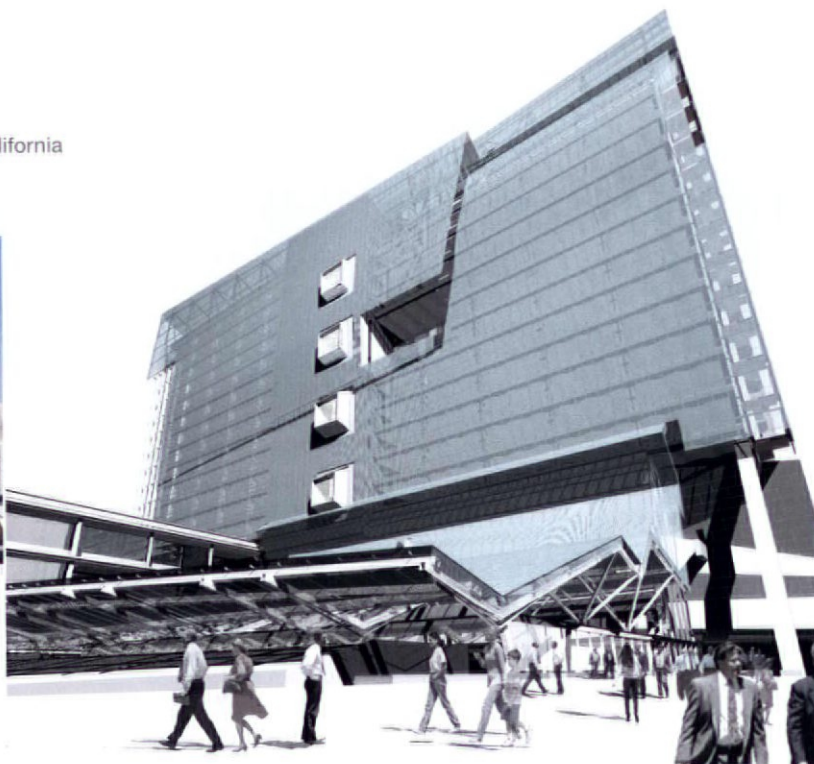
Project | San Francisco Federal Building; San Francisco, California

Architect | Morphosis

Client | GSA Region 9



This project is very daring for a civic building, and is sophisticated both in plan and on the façade. The vertical skin transforms at its base to become a sheltered entry, and the office tower is boldly punctured by a sky-garden that incorporates a public art installation by James Turrell. This building is also seriously green and sustainable.



Merit Award

Project | APN: 5435-030-020;

Atwater Village, California

Architect | orenj

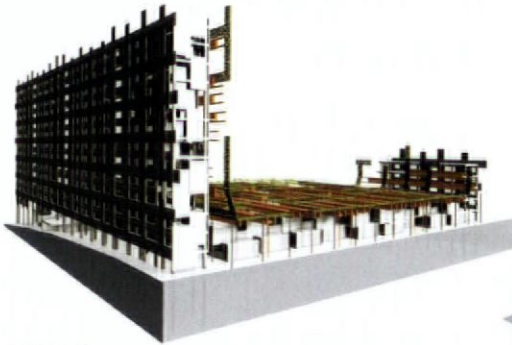
Client | Private



This wonderfully unique design for the quintessential LA backyard is intricate but simple, edgy and surreal at the same time. The project emphasizes one's experience instead of the space itself. It does a lot with a little, even using the sun and natural light as tangible building materials.



honor

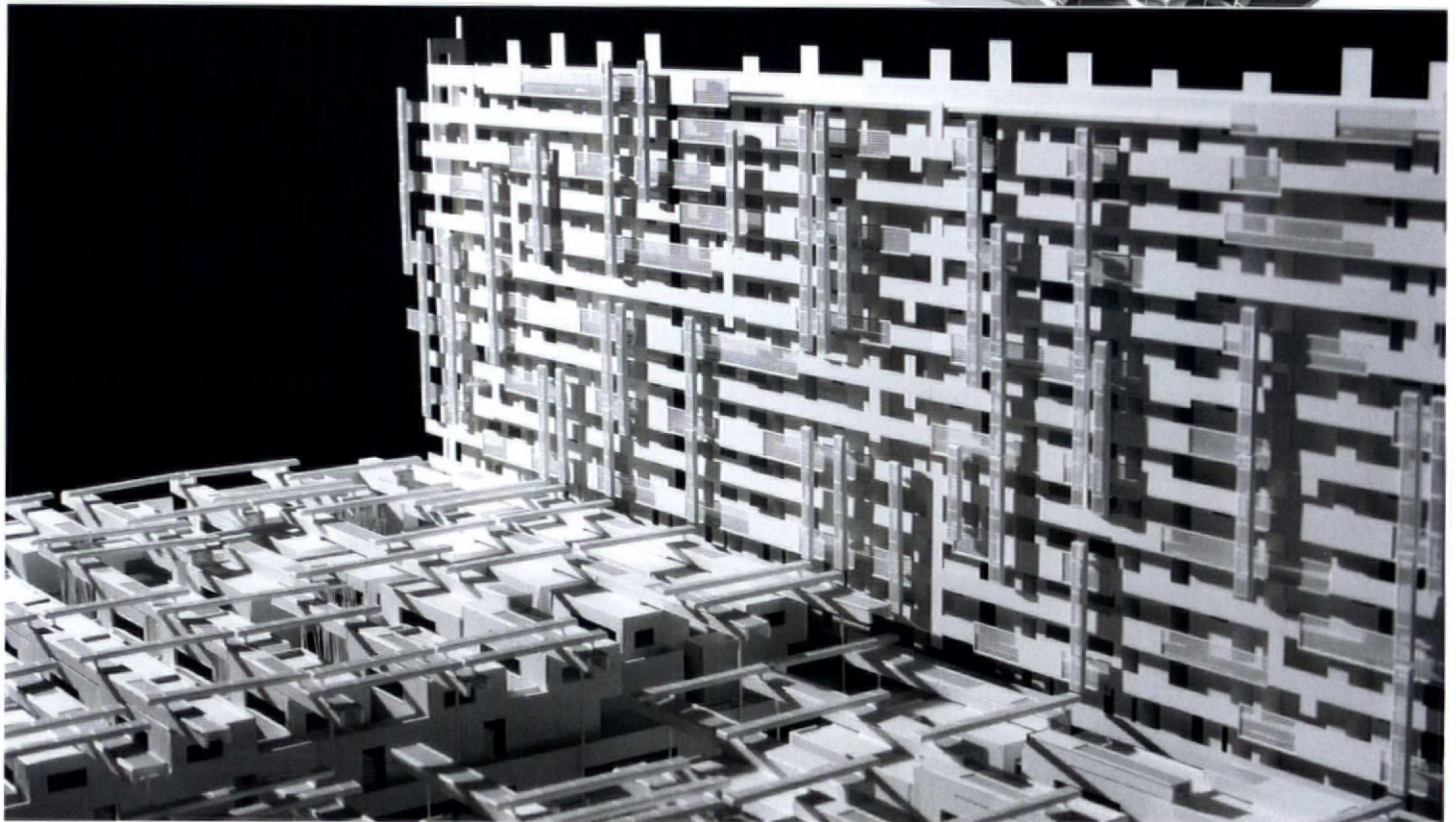
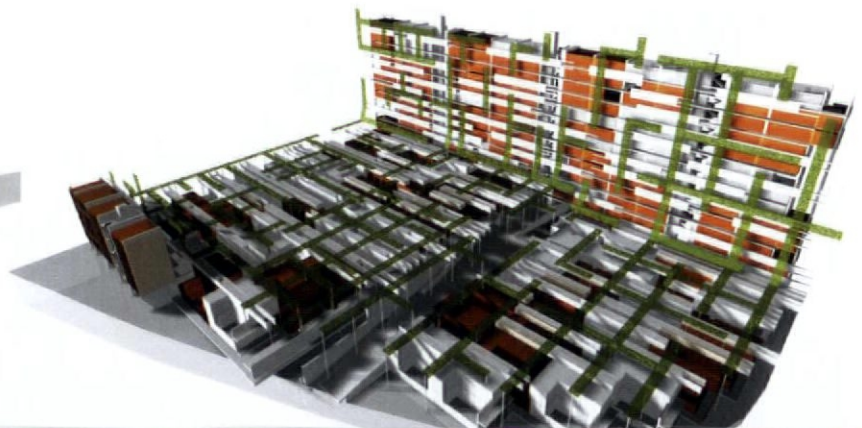


Honor Award

Project | Social Housing; Madrid, Spain

Architect | Morphosis & BDU Estudio de Arquitectura

Client | City of Madrid



The project exemplifies a nice balance of idea and execution. The displaced landscape returns as a series of small, intricate open spaces. The project fuses two traditions by juxtaposing a sensible housing density at the ground plane with a park.

Interior Architecture Committee Student Competition Scholarship Winners

For the past eleven years, the AIA/Los Angeles Interior Architecture Committee has hosted a one-day student design charette. The 2003 event included 14 participating schools, with two, four and five year design programs. This year's challenge was to schematically design a prototype for a Cloning Center for Human Cloning in the year 2021. The students were given background information as well as core and shell plans, elevations and a site plan as the materials from which to develop their designs. The core was a 60' by 320' glass box overlooking the ocean in a transitional, diverse neighborhood of Los Angeles. The judges for 2003 were: Nila Leiserowitz, FASID; Gensler, Lauren Rottet, FAIA DMJM-Rottet; and Hagy Belzberg, AIA, Hagy Belzberg Architects.

This year's winners were: Thea Massouh and Catherine Johnson of SCI-Arc, with 1st place; 2nd place went to Robert Apodaca and Michael Aquino from Otis College of Art and Design; and in 3rd place, from Cal State Long Beach, were Irene Lok and Eliza Costabel.

Presidential Awards

Every year the AIA/Los Angeles recognizes projects, colleagues, related professionals and other citizens who have had a consequential effect on the city, its architecture and its urbanism. Here are the recipients that the AIA Board of Directors chose to honor in 2003:

Twenty-Five Year Award

Pacific Design Center
Cesar Pelli, Architect

The AIA/Los Angeles recognized the Pacific Design Center for its continuous and distinguished service to the Los Angeles Design Community. The "Blue Whale," when completed in 1975, was excoriated by many for its size, color and strangeness-on-the-landscape. At the same time, others applauded it as being the quintessential LA building. Today the latter group has won out, and the PDC is a much loved and essential, twenty-eight-year-old part of the cityscape.

City ReBuilder Award

The CIM Group

This firm was honored for its continuing contribution to the redevelopment of greater Los Angeles, including its mixed-use redevelopment of the Gas Company Site downtown, its development of projects on the Third Street Promenade, in Santa Monica, and its projects lining Hollywood Boulevard. Since its inception in 1994, CIM Group has been a leading force in the creation of great streets in the communities of Southern California.

Good Government Award

Tom Remillard, Barbara Cangas, William Haglund and Steve Cloke,
LA County Department of Public Works

This team's hard work, exemplary professionalism and sustained efforts have aided many a civic project. In particular, they made an extraordinary contribution to the creation of the Disney Concert Hall. As a representative of the County of Los Angeles their role was vital in creating one of the greatest public places ever built for the people of Los Angeles.

Educator of the Year

Randall Wilson, Art Center College of Design

Randall Wilson has been an inspiration to art and architecture students in Los Angeles for over twenty years. He possesses a unique passion, dedication and enthusiasm towards teaching students about building and the environment in which we live. His students' work can be seen throughout our city and the country from the streets of Los Angeles to New York's Grand Central Terminal. See page 48 for a profile of this beloved educator.

Presidential Citation:

Excellence in the Service of Good Design
Robert Maguire III

Mr. Maguire was honored for his many years of service to the community in championing Excellence in design in development.

Presidential Citation:

Service to our Community & our Profession
Ms. Jan Briedenbach of the Southern California Association of Non Profit Housing and Mr. David Abel from the organization "New Schools Better Neighborhoods"

Building Team of the Year

Walt Disney Concert Hall

- Gehry Partners
- Beck Madson Associates, Inc.
- Charles M. Salter Associates
- Frederick Russell Brown & Associates
- Gordon H. Smith Corp.
- John A. Martin & Associates
- LRM, Ltd. - Landscape Architecture
- Levine/Seegel Associates
- Los Angeles County Chief Administrative Office
- Los Angeles Philharmonic Association
- Melinda Taylor
- Mortenson
- The Music Center of Los Angeles County
- Nagata Acoustics Inc.
- Rosales Organ Builders
- Walt Disney Concert Hall, Inc

The team's inspired collaborative work and dedication has led to the creation of a world renowned music facility for our growing city. Through their determination and unwavering commitment to a vision, the city gained a landmark that perfectly captures the exuberance, vitality, light, life and magic that is Los Angeles.

California Heritage Award

Charles W. Moore, FAIA (posthumous)

This year the Board established a new annual award honoring an individual who, during his or her lifetime, made a most significant contribution to the architectural life of the region. The recipient need not necessarily be an architect, but someone who has displayed through his or her works, writings, photography, teaching, or simply by example, a particular love and understanding of the historical development of Southern Californian architecture.

The recipient for 2003 was Charles W. Moore. Moore "pointed the way to Eldorado"—a golden vision of a multicultural land that was not hide-bound by tradition, but free and open to new ideas. From his 1950s article on Disneyland, where he presented the West Coast theme park not as kitsch, but as an authentic vernacular from which architects could profit, to his later translation of Louis Kahn's then new architectural language into its West coast version at Sea Ranch, Moore always opened us up to the riches which surrounds us here in California.

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Design

CITATION

Project | Harold Way Apartments
Location | Los Angeles, California
Client | Hollywood Community Housing Corporation
Architect | Koning Eizenberg Architecture
Principal-in-Charge | Julie Eizenberg, RA, Hank Koning, FAIA
Project Architect | Brian Lane, RA
Design Team | Roderick Villafranca, Eleanor O'Neill, Erin McLaughlin
Contractor | Fassberg Construction
Structural Engineer | Parker-Resnick Structural Engineering
Mechanical/Electrical Engineer | Helfman/Haloosim & Associates
Civil Engineer | Robert K. Kameoka, RCE
Landscape | Dry Design
Photographer | Benny Chan / fotoworks

Project | Building 9, Wildwood Elementary School
Location | Culver City, California
Architect | Cigolle X Colman
Project Team | Mark Cigolle, Kim Coleman
Contractor | Bruce Brown
Structural Engineer | Dmitry K. Vergun & Associates
Mechanical Engineer | Fruchtmann and Associates
Electrical Engineer | G&W Electrical Engineers
Photographer | Cigolle X Colman
Photographer | PCV Photographic Services

Project | Korea Development Bank
Location | Seoul, Korea
Client | Korea Development Bank
Architect | DMJM Design
Principal-in-Charge | Michael Mann, FAIA
Design Principal | Paul Danna, AIA
Technical Principal | Steve Zimmerman, AIA
Design Team | Cory Tacklin, AIA, Dan Koo, Jessica Yi, Ling Sun
Associate Architect | HEE-RIM Architects & Engineers
Interior Design | DMJM Rottet
Contractor | Daewoo International Corporation
Structural Engineer | Sen-Structural Engineers Co., Ltd.
Mechanical Engineer | Woowon Corporation
Electrical Engineer | Moon Y. H. Electrical Design Co., Ltd.
Landscape | Bando Environment Planning
Lighting | Fisher Marantz Stone
Model Maker | Model Works
Photographer | Timothy Hursley

Project | RiverWalk Kitakyushu
Location | Kitakyushu, Japan
Client | Muromachi 1 Auro
Architect | The Jerde Partnership
Design Principals | Jon Jerde, John Simones
Project Manager | Wasaburo Sakamoto
Designer | Eduardo Lopez
Associate Architect | Nihon Sekkei
Contractor | Maeda Corporation
Structural/Mechanical/Electrical/Civil Engineer | Nihon Sekkei

Project | Steinhude Sea Island Recreation Facility
Location | Steinhude, Germany
Client | City of Steinhude
Architect | Randall Stout Architects, Inc.
Principal-in-Charge | Randall Stout, FAIA
Design Team | Friedrich Tuzcek, Timothy Williams, Wes Adachi, Richard Claridge, Sebastian Kaempf, Stephanie Kaindl, Yukio Okeda
Contractor | IHV Objekbau
Structural/Mechanical/Electrical Engineer | IHV Objekbau
Photographer | Peter Hubbe / Design Studio

Project | McRight / Wagner Studio
Location | Venice, California
Client | Blue McRight, Warren Wagner, AIA
Architect | W3 Architects, Inc.
Principal Architect | Warren Wagner, AIA
Design Team | Jason Langkammerer, Tres Parson
Contractor | Warren Wagner, AIA
Structural Engineer | Parker, Resnick Structural Engineering
Landscape | Jay Griffith Landscapes, Inc.
Photographer | W3 Architects, Inc.

Project | El Centro del Pueblo Philanthropic Youth Services Center
Location | Los Angeles, California
Client | El Centro del Pueblo
Architects | ONE Company Architecture and Fernando Vazquez Studio
Design Team | Ena Dubnoff, AIA, Fernando Vazquez, Sarah Hays, Gary Sherquist, Joel Kopitz
Contractor | Curtom Building and Development, Inc.
Structural Engineer | Structural Engineering Design
Mechanical Engineer | Comeau Engineers, Inc.
Electrical Engineer | Llanes Engineering
Civil Engineer | John B. Abell, Inc.
Landscape | Katherine Spitz Associates, Inc.
Photographer | Benny Chan / fotoworks

MERIT

Project | Colorado Court
Location | Santa Monica, California
Client | Community Corporation of Santa Monica
Architect | Pugh Scarpa Kodama
Principal-in-Charge | Lawrence Scarpa
Design Team | Angela Brooks, Gwynne Pugh, Anne Marie Burke, Byron Merritt, Heather Duncan, Vanessa Hardy, Ching Luk, Tim Peterson, Bill Sarnesky, Jae Kim, Jackson Butler, Sabine Kairze, Steve Kodama, FAIA
Contractor | Ruiz Brothers Construction Co., Inc.
Structural Engineer | Youssef Associates

Mechanical/Electrical Engineer | Storms and Lowe
Landscape | Dry Design, Inc.
Photographer | Marvin Rand & Associates

Project | Clifton Middle School
Location | Monrovia, California
Client | Monrovia Unified School District
Architect | Osborn Architects
Principal-in-Charge | Craig Windsor
Design Principal | Michael Pinto
Project Designer | Juan Azulay
Project Architect | Curtis H. Johnson
Project Team | Robert Sumrell, Brian Lucas, Natalia Ikemiyu
Contractor | Neil Edwards Construction
Structural Engineer | Grossman and Speer
Mechanical/Electrical Engineer | TMAD Engineers
Civil Engineer | Civiltac
Photographer | Benny Chan / fotoworks

Project | The Shops on South Lake Avenue
Location | Pasadena, California
Client | Forest City Enterprises, California
Architect | MDA Johnson Favaro
Design Team | Jim Favaro, Steve Johnson, Ernesto Barron, Hector Semidey, Yong Ku Kim
Contractor | Suffolk Construction
Structural Engineer | Nabih Youssef and Associates
Electrical Engineer | Lino Palmieri Associates
Civil Engineer | Land Design, Inc.
Photographer | Steve Johnson / MDA Johnson Favaro

Project | First Presbyterian Church of Encino
Location | Encino, California
Client | First Presbyterian Church of Encino
Architect | Abramson Teiger Architects
Principal-in-Charge | Trevor Abramson, AIA
Managing Partner | Douglas Teiger, AIA
Project Architects | Michael Cranfill, Patrick LeMaster
Contractor | AJ Engineering & Construction
Structural Engineer | Soly Yamini & Associates
Mechanical Engineer | Comeau Engineering
Electrical Engineer | Mirahmadi and Associates
Acoustical Engineer | Martin Newson & Associates
Lighting | Bridget Williams
Photographer | Richard Barnes
Photographer | Douglas Teiger

Project | off-use
Location | Los Angeles, California
Clients | Linda Pollari, Robert Somol
Architect | Pollari x Somol
Design Team | Linda Pollari, Robert Somol
Contractor | Roman Janczak Construction
Structural Engineer | Efficient Consulting Engineers
Mechanical Engineer | Rusher Air Conditioning
Landscape | Pollari x Somol
Job Superintendent | Michael Cormier
Cabinetmaker | Systems 32
Lighting | John Brubaker
Photographer | Deborah Bird Photography
Photographer | Bradley Wheeler

Project | Residence for a Sculptor 3
Location | Santa Rosa, California
Client | Dr. and Mrs. John S. Swift
Architect | Sander Architects
Principal | Whitney Sander
Assistant | Summer Levell-Williams
Contractor | J Bradford Construction
Structural Engineer | Smith Engineers
Civil Engineer | Adobe Associates
Photographer | Sharon Risedorph

Project | Vertical House
Location | Venice, California
Client | Lorcan O'Herlihy, Cornelia Hays O'Herlihy
Architect | Lorcan O'Herlihy Architects
Principal-in-Charge | Lorcan O'Herlihy
Design Team | David Thomson, Kuo-Huei Tsai
Contractor | Above Board Construction
Structural Engineer | Franceschi Engineering
Photographer | Michael Weshler

Project | Hillside Residence
Location | Los Angeles, California
Client | David Gold
Architect | Studio 0.10 Architects
Principals | Andrew Liang, Li Wen
Design Team | Que Huong Lam, Elaine An
Contractor | owner/builder
Landscape | Jay Griffith Landscaping
Photographer | John Ellis

HONOR

Project | Center of Gravity Foundation - Bodhi Manda Zen Center
Location | Jemez Springs, New Mexico
Client | Bodhi Manda Zen Center: Jiun Hosen, Abbess
Architect | Predock, Frane Architects
Principals | Hadrian Predock, John Frane
Associate | Max Fixione
Consultant | Devendra Contractor
Contractor | Kenderline Construction
Structural Engineer | Sonalysts, Inc.
Mechanical Engineer | JCE International Mechanical Engineers
Photographer | Jason Predock

Interiors

CITATION

Project | Study at 2311 Penmar Avenue
Location | Venice, California
Client | Haden and Maria Guest
Designers | Maria Guest, Mohamed Sharif
Design Team | Maria Guest, Mohamed Sharif, Felix Monasakian
Contractor | Mauricio Gomez
Photographer | Brandon Welling

Project | Caterpillar
Location | Los Angeles, California
Client | Los Angeles County Museum of Art
Architect | Eric Owen Moss Architects
Design Team | Dolan Daggett, Raul Garcia, Eric McNevin, Yi-Hsiu Yeh, Don Dimster, Farshid Gazor, Claude Eshaghian, Clara Williams, Elena Andrews, Hannah Slama
Contractor | Eric Owen Moss Architects / LACMA Installation Team
Photographer | Paul Groh

MERIT

Project | Nacional-Paladar Lounge/Restaurant
Location | Hollywood, California
Client | Alan Nathan, Anton Posniac
Architect | TAG Front
Design Team | Mehdi Rafaty, Mandi Rafaty, Gary Hunt, Christopher Perez, Viro S. Bill Molthen
Interior Designer | TAG Front
Contractor | ECF Construction
Structural Engineer | Risha Engineering
Structural Engineer | Associated Engineers
Mechanical/Plumbing Engineer | Creative Design
Metalwork | Metamorphosis
Photographer | Dean Pappas
Photographer | Eric Axeme

Project | Fashion Institute of Design & Merchandising
Location | Irvine, California
Client | Fashion Institute of Design & Merchandising
Architect | Clive Wilkinson Architects, Inc.
Design Team | Clive Wilkinson, Ian Macduff, Steve Lesko, Anne Christensen, Richard Hammond, Catherine Garrison, James Kelly, Alexis Rappaport, Susan Conn, Merideth Waltzek
Interior Designer | Clive Wilkinson Architects, Inc.
Contractor | Red Point Builders
Structural Engineer | KPFF Consulting Engineers
Mechanical Engineer | Select Heating & Air Conditioning, Inc.
Electrical Engineer | Interior Electric
Civil Engineer | BV Engineering
Lighting | Johnson Schwinghammer, NY
Landscape | Burton & Company
Photographer | Benny Chan / fotoworks

Project | Foote, Cone & Belding Southern California
Location | Irvine, California
Client | Foote, Cone & Belding Worldwide
Architect | Clive Wilkinson Architects, Inc.
Design Team | Clive Wilkinson, Ian Macduff, Steve Lesko, Jonathan Chang, Anne Christensen, Chrissy Girone, Richard Hammond, James Kelly, Vance Ruppert
Interior Designer | Clive Wilkinson Architects, Inc.
Contractor | Haskell Constructors
Structural Engineer | KPFF Consulting Engineers
Mechanical Engineer | Tsuchiyama & Kano
Electrical Engineer | OMB Electrical Engineers, Inc.
Tent Fabrication | J. Miller Canvas, Inc.
Landscape | Burton & Company
Photographer | Benny Chan / fotoworks

HONOR

Project | I.A. Eyeworks
Location | Los Angeles, California
Client | I.A. Eyeworks: Gai Gherardi, Barbara McReynolds
Architect | Neil M. Denari Architects, Inc.
Principal | Neil M. Denari, AIA
Project Architect | Duks Koschitz
Publication Graphics | Carmen Hammerer
Contractor | Artisan Builders
Structural Engineer | Gordon Polon
Lighting Consultant | Lighting Design Alliance
Surface Finishing | Boxcar Studio
Mobile Furniture Fabrication | K.B. Manufacturing
Fixed Furniture Fabrication | John Ballestros
Photographer | Benny Chan / fotoworks

Project | COop Editorial Studio
Location | Santa Monica, California
Client | Optimus Corporation
Architect | Pugh + Scarpa Architects
Principal-in-Charge | Lawrence Scarpa, AIA
Design Team | Peter Borrego, Angela Brooks, AIA, Silke Clemens, Michael Hannah, Vanessa Hardy, Anne Marie Burke, Ching Luk, Fredrik Nilsson, Tim Petersen, Gwynne Pugh, AIA, Bill Sarnecky, Katrin Terstegen
Interior Designer | Pugh + Scarpa Architects
Contractor | Hinerfeld Ward, Inc.
Engineer | Gordon Polon
Photographer | Marvin Rand & Associates

Project | Palotta Teamworks New Headquarters
Location | Los Angeles, California
Client | Legacy Partners Commercial, Inc.
Architect | Clive Wilkenson Architects, Inc.

Interior Designer | Clive Wilkenson Architects, Inc.
Project Architect | Bill Beaurer
Project Manager | Alexis Rappaport
Design Team | Clive Wilkenson, Ian Macduff, Philippe Pare, Vance Ruppert, Jonathan Chang, Catherine Garrison, Merideth Waltzek
Contractor | Turek, Inc.
Engineer | Nabih Youssef & Associates
Photographer | Benny Chan / fotoworks

Next LA

CITATION

Project | L.A. Now: Shaping a Vision for Downtown Los Angeles, vol. 2
Location | Downtown Los Angeles, California
Project Directors | Richard Koshalek, Dana Hutt, Art Center College of Design
Project Architect | Thom Mayne, Morphosis
Project Manager | Julianna Morais, Morphosis

MERIT

Project | Topanga Ranch
Location | Topanga, California
Client | Stewart Middled & Antoinette Hubenette
Architect | Angeli / Graham / Pfenniger / Scholl Architecture
Principals | Sarah Graham, Marc Angeli
Project Manager | Mark Motonaga
Project Architect | Riley Pratt
Project Designer | Joe Baldwin, Keith Evans, Gant Jones
Contractor | Stewart Middled
Structural Engineer | BW Smith Structural Engineering
Civil Engineer | B&E Engineers

Project | Parque de La Gavia
Location | Madrid, Spain
Client | Municipal Housing Authority
Architect | Hodgetts + Fung
Partners | Craig Hodgetts, Hsin-Ming Fung
Design Team | Peter Mayor, Ron Calvo, Neil Silberstein, Curran Starkey, Mike Tadros, Kate Harvey, Yasunori Chiyai, Azusa Kotsu
Images/Renderings | Hodgetts + Fung

Project | Fresno Metropolitan Museum
Location | Fresno, California
Client | Fresno Metropolitan Museum
Architect | Michael Maltzen Architecture, Inc.
Exhibition Designer | Ralph Applebaum Associates
Lighting Designer | Lam Partners, Inc.
Images/Renderings | Michael Maltzen Architecture, Inc.

Project | NOAA Satellite Operation Facility
Location | Suitland, Maryland
Client | U.S. General Services Administration Capitol Planning Region
Architects | Morphosis & Einhorn Yaffee Prescott
Principals | Doug Gehley, Ed Kohlberg, Bill Lavine, Thom Mayne
Project Managers | Paul Gonzales, Randy Wong
Project Architect | David Rindlaub
Project Team | Edgar Hatcher, Salvador Hidalgo, Ted Kane, Eileen McNelis, Jean Oei, Ken Roos, Chris Warren, Jennifer Whitenight
Interior Designer | Morphosis
Structural Engineer | Cagely & Associates
Mechanical/Electrical/Plumbing Engineer | Einhorn Yaffee Prescott
Civil Engineer | A. Morton Thomas & Associates
Contractor | P.J. Dick, Inc.
Construction Manager | 3DI
Landscape Architect | EDAA
Lighting Designer | Horton Lees Brogden Lighting Design
Images/Renderings | Morphosis

Project | San Francisco Federal Building
Location | San Francisco, California
Client | GSA Region 9, Maria Ciprazo, Project Manager
Architect | Morphosis
Principal | Thom Mayne
Project Manager | Tim Christ
Project Team | Linda Chung, Simon Demuse, Rolando Mendoza, Brandon Welling, Eui-Sung Yi
Mechanical/Electrical/Plumbing Engineer | Ove Arup
Executive Architect | Smith Group, Inc.
Lighting Design | Horton Lees Brogden Lighting Design
Images/Renderings | Morphosis

Project | APN: 5435-030-020
Location | Atwater Village, Los Angeles, California
Client | Private
Architect | crenj
Principals | Mike Jacobs, Aaron Neubert
Assistants | Michael Alamo, Gabe Leung, Sebastian Salvado
Images/Renderings | crenj

HONOR

Project | Social House in Madrid, Spain
Location | Madrid, Spain
Architect | Morphosis
Principal | Thom Mayne
Project Manager | Paul Gonzales
Project Team | Simon Demuse, Ed Hatcher, Chris Warren
Associate Architect | BDU Estudi: Ao de Arquitectura
Images/Renderings | Morphosis

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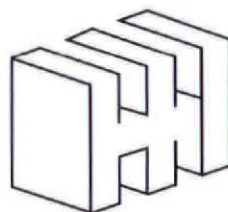
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OTIS COLLEGE OF ART AND DESIGN

Randall Wilson, winner of the AIA/LA 2003 Educator of the Year award, arrived in Los Angeles nearly twenty years ago, behind the wheel of a 1947 Chevy Fleetmaster Coupe. Armed with a BFA from Colorado State University and a wealth of experience as an artist and mechanical tinkerer, Wilson set out to find a path for himself.

First he helped found an evening woodworking school called, "The Cutting Edge." Shortly afterwards he got a job working with Graham Powell at the Getty Conservation Institute. The work at the Getty was engaging, and Powell a great mentor, but Wilson's burgeoning interest in mingling art, craft and social responsibility led him to look around for other activities. His first tour of the Southern California Institute of Architecture (SCI-Arc) was perhaps less than inspiring. As Powell wryly observed, "I've seen better shops in remote Africa." Nevertheless Michael Rotondi, then dean, got Wilson part time to do a safe practices class—though there were no safety apparatus. One day Wilson quietly set a Wright chair he had built in the alleyway in front of the school's tiny shop. The students were interested, and he said, "Come by Wednesday, and we'll make one." Thus began sixteen years of inspiring the school's students with craft.

He inspires, in large part, by example. Randall Wilson has an extremely healthy sense of wonder. He is so interested in the student's work, and his own, that he creates an environment of enthusiasm that encourages activity. As he explains, "Everything is rich—you can spend an entire year on a spoon. You just have to find the feeling and the expression." He endlessly experiments with the form classes take, but asserts that education isn't about trends or fashion. Instead, it should engage the instinct and create a chance for dialogue that pushes a person further than his or her own ideas have gone. Working with the community was, for Wilson and his students, one way to begin a necessary dialogue. For he felt not only a personal sense of social responsibility, but also an institutional one. Regarding SCI-Arc in its early days in Marina del Rey he says, quite simply, "If you're in a community like that, you don't put up the razor wire." Through his entire tenure at SCI-Arc Wilson began or participated in numerous programs that engaged the students with the community and engaged the community with design. The Phoenix program, one of the earliest attempts to link the school to its surroundings, proceeded on the fundamental idea that any problem can be solved through education—get the students out into

the community and everyone will learn something valuable. Other projects were more spirited if no less effective.

One such, *Cycles of Expression*, was born when Wilson was working on his daughter's tricycle. As he worked he began to really see the form and movement and history of

the trike for the first time. He took it in to school and sat it on Michael Rotondi's desk. Rotondi lived with the tricycle a few days and agreed. The resultant metal shop program encouraged students and local kids to expand the basic bicycle through their imaginations and mechanical understanding. The first show of the results found its way to Grand Central Station in New York City, where the exhibit, designed by Zaha Hadid, won great acclaim for the school. In subsequent years his students designed bike racks for the City of Los Angeles; developed prototypes for skid row housing and casework for two Habitat for Humanity projects; and produced designs for a successful line of textiles utilizing 100% recycled plastic containers. Not a bad legacy for a decade-and-a-half's worth of work.

Just over a year ago Randall Wilson joined the Art Center College of Design, in Pasadena. He admits that he is still finding his way, his place, in the school, but the newness seems to leave him more giddy than uncertain. He lavishly praises the cafeteria, the shops and the students. And while the cafeteria is surely nice, the shops and the students are truly phenomenal. In many ways, with its bucolic setting and focus on production, Art Center is a very different school than SCI-Arc. But its growth and energy are reminiscent of the early days at his old job. Moreover the dean here, Peter DiSabatino, shares Wilson's social conscience, being heavily involved in environmentally conscious design. Wilson continues to work with local young people to investigate design problems, and work to develop himself. "The classroom still exists," he says, "in or out of school." He saw this maxim made rather literally manifest at the Dorothy Chandler Pavilion this past fall. The room was liberally sprinkled with his past students, whose careers have led them to all sorts of different roles in the fields of design. But none of them had forgotten Wilson, whose announcement was greeted with the most enthusiastic response of the evening: clapping, whistling and even hooting. "I feel blessed in my success and in the people I've met over the years" Wilson says, "But for me it's not work, it's life. I'm still a kid in the sandbox." ■

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